

# MUSICAL AMERICA

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## CAMPANINI DIES AMID THE SCENES OF HIS TRIUMPHS

Famous Impresario, Champion of Progress in Opera-Giving, Passes Away in Chicago After Long Battle with Death—Fortune Gallo Heads the List of Possible Successors—Campanini's Eventful Career as a Conductor in this Country and Abroad—Horatio W. Parker, the American Composer, and Luigi Illica, the leading Italian Opera Librettist, Die Within the Week

THREE famous musical personalities passed away on three successive days last week. On Dec. 17 occurred the death of Luigi Illica, the most famous opera librettist in Italy; on the next day, Horatio W. Parker, one of the foremost of American composers and among the first to receive European recognition, died after three months' poor health; and on Friday, Dec. 19, Cleofonte Campanini, world-famous impresario and conductor, succumbed to double pneumonia, following a prolonged illness that took its rise in nervous exhaustion from overwork.

From his twenty-third year, the operatic worlds of two continents knew the impress of Cleofonte Campanini's dynamic vitality, his splendid vision, and his instant response to the stimulus of the new idea; from the day that he took the conductor's desk at Parma, his birthplace, to the hours just before his passing, when his thought was still of the future of the company he had carried to fame, he labored unceasingly to advance the art of opera-giving. His activities were various. First known as one of the greatest of conductors, he became one of the greatest impresarios; for, to an encyclopaedic knowledge of his subject, and a genius for conducting, he added a capacity for organization, a passion for artistic detail, and a *flair* for the discovery of vocal and dramatic talent.

Campanini was born on Sept. 1, 1860, of a famous musical family, and he married in 1887 into one equally famous. His brother, Italo Campanini, was the leading tenor of his day; his wife, Eva Tetrizzini, was a celebrated singer, and her sister is Luisa Tetrizzini, whose immense fame was originally contributed to by her brother-in-law's activities. Mme. Eva Tetrizzini-Campanini has sung several times in New York; the last time, in 1908, was at a gala performance of "Andrea Chenief," instituted by Oscar Hammerstein to do honor to her husband's prowess as conductor of the Manhattan Opera.

### Campanini's Career

Originally, the young Campanini was trained as a violinist. As such, he studied at the Parma Conservatory; a fellow-student being Arturo Toscanini, with whom he ultimately disputed honor as the greatest of Italian conductors. Soon first violin in the famous old Teatro Regio in Parma, he became assistant



FRANCIS M. HUGO,

Secretary of State of New York and Candidate for the Governorship, who has come out Squarely to the Effect that it is the Duty of the State to aid the Study of Music through the Public School System, and to Encourage the Extension of Vocal and Orchestral Concerts Free to the People. (See page 21.)

conductor, and finally as conductor, in 1883, he directed "Carmen" with his brother Italo under his baton as *Don José*. It was his conducting at this time that so impressed Henry E. Abbey, then impresario of the Metropolitan, that Mr. Abbey brought him over to New York in 1883 as assistant to Vianesi. On the occasion of Marcella Sembrich's American debut in "Sonnambula," Campanini conducted with marked success. When his brother Italo attempted unsuccessfully to produce opera in 1887, Cleofonte was associated with him; and the experience was repeated as again and again the young conductor essayed to manage artistic organizations. He had taken his own orchestra on tour through Italy when he was only twenty-one; and as the years

passed and his fame increased, he became known not only in theaters and opera houses of Italy, but in Spain, France, Portugal, England and South America as a conductor of transcendent gifts. La Scala associated him with Giulio Gatti-Casazza for several years; and from that great operatic center, Oscar Hammerstein persuaded him in 1906 to come once more to New York, as chief conductor of the new Hammerstein opera company. Until 1909 he held that position, conducting at Covent Garden, London, during the summer seasons.

"To give good opera, first get your conductor," was one of the intrepid Oscar's mottoes; and in Campanini he had much more, as Hammerstein openly admitted. Campanini's theatrical expe-

riences in Italy had developed in him a genius for stage management; and the selection of artists, the direction of rehearsals, the choice of repertoire, all could be and often were left to his capable hands. Together, he and Hammerstein introduced America to modern French opera composers; to the works of Massenet, Saint-Saëns, Charpentier and Debussy; and to the transcendent art of ensemble as it had not heretofore been known in opera. Mary Garden, Maurice Renaud, Tetrizzini, Gilibert, Gerville-Reache, Dalmores, Dufranne, Bonci, and McCormack were introduced or reintroduced to the American public at this time; and later on, when as impresario, Camp-

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