

Caruso the Man, at Different Stages of His Career



Début in America, 1903



In 1908



Meeting with Charpentier when Metropolitan Staged "Julien" in 1914



In 1910



In 1914

[Continued from page 4]

ods. In the first, some of his principal successes were in "Pagliacci," "Aida," "Bohème" and "Rigoletto." In the middle period, in "Gioconda," "Armide," "The Masked Ball," "The Huguenots" and "Manon." The great successes of his final years were "Samson," "Le Prophète" and "La Juive." In sixteen years at the Metropolitan he sang 549 times, making fifty-one appearances in the 1907-08 season alone.

On Aug. 20, 1918, Caruso was married to Dorothy Park Benjamin of New York, in the Marble Collegiate Church of that city. The marriage had been contemplated for some time but parental opposition delayed it. Mrs. Caruso became a member of the Roman Catholic Church in March, 1919, and the couple were remarried by the ritual of that faith in St. Patrick's Cathedral, New York, on March 14, 1919. There was an estrangement between Mrs. Caruso and her family, following the marriage, but it has been stated the breach was healed at the time of the birth of their child Gloria on Dec. 18, 1919.

Caruso's fees as a singer equaled if they did not surpass those of any singer in any era. On two tours to Mexico City he was paid \$7,500 a performance, and in Havana in 1919, he made ten appearances at \$10,000 each. He was offered \$12,000 an appearance to go to Peru but the engagement was never closed. His royalties from his phonograph records have amounted for a number of years to about \$100,000 a year.

Triumphs In Concert

CONTRARY to the custom of opera singers, Enrico Caruso steadily refused to appear in concert until May, 1917, when he was persuaded to make his first tour by F. C. Coppicus, head of the Metropolitan Musical Bureau, who as general secretary of the Metropolitan Opera Company, was an intimate friend of the tenor, and personally managed his concert appearances in this country. At the insistence of Mr. Coppicus, Caruso finally consented "to try" a few concerts in May, 1917. He hesitated about appearing alone on the stage with only a piano and accompanist so the Cincinnati Symphony, then conducted by Ernst Kunwald, was engaged. After spirited bidding the concerts were awarded to Cincinnati, Toledo and Pittsburgh, and the tenor made his first concert appearance at Music Hall, Cincinnati, on May 1, 1917. From Cincinnati the party, including the entire orchestra, traveled to Toledo, where under the auspices of the Civic Music League, the second concert was given in the Terminal Auditorium. Scenes of indescribable enthusiasm were repeated here and the triumphal procession moved on to Pittsburgh, where



At the Stage Door of the Metropolitan, 1916



With His Wife and Baby Gloria, 1920

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his last concert of that season was given on May 5.

Second Concert Tour

HIS next concerts were in the summer of 1918 at Ocean Grove, N. J., and Saratoga Springs, N. Y. An extensive tour had been planned for the fall and the tenor and party left New York for Buffalo on Oct. 11. The singer arrived in Buffalo on Oct. 10, at the outbreak of the influenza epidemic and the authorities felt that a crowd of such proportions as was scheduled might menace the city's health, so the hall was closed. Caruso was good-natured about this mishap, and sang informally for the Chamber of Commerce at the Iroquois Hotel for the benefit of the Liberty Loan drive then in progress, at which nearly \$1,000,000 was subscribed. On account of the influenza, several other concerts were postponed, but an appearance in Detroit, permitted by the authorities, brought out a capacity audience in spite of the fact that the public was shunning theaters at the time. On March 3, 1919, Caruso made a flying trip to Ann Arbor, Mich., for a concert, and the postponed Buffalo concert was given on April 7.

Following the 1919 Atlanta opera season, Caruso left for his first long concert tour, visiting Nashville, St. Louis, Kansas City, St. Paul, Chicago, Milwaukee and Canton, Ohio, and finishing at the Newark, N. J., Festival. In the spring of 1920 he returned to Pittsburgh, and also gave concerts in Waterbury, Conn., and Scranton, Pa., during the opera season. In New Orleans, La., on June 26 of last year, a concert was originally set for May 3, but the Havana opera season was advanced one week so he had to leave from Atlanta direct for Havana. The New Orleans management requested a date as soon as possible and the tenor obligingly agreed to sail from Cuba to New Orleans after the opera season there.

JUST a year ago Caruso again sang to a monster seashore audience at

the great Ocean Grove Auditorium and last fall he made his most extensive tour, traveling as far West as Denver. This tour opened in Montreal on Sept. 28 at the Arena. The stage was improvised by moving the boxing ring to one end of the hall. Seven thousand persons were seated on a sawdust floor or plain pine benches such as bleachers at a baseball park. What is believed to be a world's record for concert receipts was established that night, the total being \$28,700. Appearances followed in Toronto, Chicago, St. Paul, Denver, Omaha, Tulsa, Fort Worth, Houston, Charlotte and Norfolk, the cities being chosen for size of auditoriums. In Norfolk, Va., he sang his last concert on Oct. 28 in the Billy Sunday Tabernacle.

One of the last notes to be received in America from Caruso arrived a few days ago addressed to Mr. Coppicus from Sorrento under date of July 6, as follows: "My health improves daily and I can already walk one mile every day, and I

hope that toward the end of August I will be fixed up. Regarding the voice, there is nothing to say because I have not tried it as yet, but I believe it is fine. My family enjoys perfect health and reciprocates your greetings. One sees Americans here everywhere, so I do not feel that America is so far away. Thank you for your affectionate thoughts. With an embrace I remain, yours, Enrico Caruso."

Caruso was a great believer in humanity. He absolutely trusted his friends which fact is no better proven than his relationship with Mr. Coppicus who never had a written agreement with him through the years of their association. One of his favorite sayings was "my word is my contract," and he never failed to live up to this maxim. The only concerts he ever missed were on account of his sickness last fall, and with fine bravery he spoke of filling them in the spring. The cities were Newark, Washington, Providence and New Haven.

Sends Greetings Few Days Before Death

FROM Sorrento, three days before his death, Enrico Caruso sent the editor of MUSICAL AMERICA a greeting in the form of twenty-word cablegram. A reassuring message regarding the popular idol came at the same time from Gina Viafora, New York vocal teacher and wife of Gianni Viafora, the artist, who had been visiting the Carusos at Sorrento.

In his cablegram, addressed to John C. Freund, editor of MUSICAL AMERICA, Mr. Caruso said:

"Madame Viafora visits me and gives me your message. Very nice of you. I

send you best regards and kind salutations.

ENRICO CARUSO."

The cable from Mme. Viafora, also addressed to Mr. Freund, was as follows:

"Am visiting Caruso in Sorrento. Find him in wonderful health and spirits. News published about his lost voice absolutely untrue. He will sing many years more."

Until almost the day of his death, newspaper correspondents in Italy continued to send favorable reports of Caruso's progress. William J. Guard, of the Metropolitan Opera House, now in Italy, was quoted by the New York World on Sunday, July 31, as saying that Caruso's voice "has the power and the sweetness that made him the greatest of tenors" and bears scarcely a sign of his long illness." According to this account, Mr. Guard heard Caruso sing and the tenor told him he believed his voice would be in perfect condition for operatic work in New York during the next season.