

# MUSICAL AMERICA

Vol. XXXIV. No. 16 NEW YORK

EDITED BY *John C. Freund*

AUGUST 13, 1921

\$3.00 per Year  
15 Cents per Copy

## SORROWING MULTITUDES BARE HEADS AT REGAL OBSEQUIES IN NAPLES, AS WORLD MOURNS PASSING OF CARUSO

Sovereigns and Celebrities Join Humblest Neapolitans in Tributes to Departed Tenor and in Condolences to Widow—Royal Basilica Used for Services by Direction of King—Chorus of 400 Voices and Orchestra of San Carlo Combine in Solemn High Mass—Notables of Musical World Pay Last Respects—American Government Sends Expression of Sorrow—Municipality Bears Expense of Funeral—Impressive Procession Through City After Rites in Church—Body Now in Vault in Canessa—King of Tenors Sang a Little Almost to the Last

NAPLES, Aug. 8.—In a vault at Canessa, close to the heart of his beloved Naples, Enrico Caruso sleeps his eternal sleep: "Now I can rest," were his last words, and the faint smile that was on his lips as he uttered them remained after the spirit had flown. The countless persons who passed his bier before the cortège brought him to the cemetery, saw the smile, and hundreds among them wept.

No such regal but heart-felt funeral as that on Thursday for Enrico Caruso is found recorded in all the long history of Naples. The sorrowing city was a living threnody for its illustrious dead. No king went to his grave attended by such a lament as that which welled forth for this mechanic's son. In death, even more than in life, Caruso seemed to sum up the very essence of what the world knows as Neapolitan.

By the express direction of King Victor Emmanuel, the obsequies were held in the magnificent Royal Basilica of the Church of San Francisco di Paolo, which belongs to the royal house. Caruso was the first untitled person for whom services ever were held in the Basilica. Erected by King Ferdinand I in fulfillment of a vow, as a replica of the Pantheon of Rome, its associations are of the most kingly. For this day of world-wide sorrow, it was draped in black and gold tapestries, some of them royal treasures of the vanished kings of Naples.

### Fifty Thousand Pay Homage

IN the center of the Basilica was an imposing catafalque, on which a crystal coffin, bearing the tenor's body, was laid. All about was black velvet and gold in a bower of flowers. Outside the edifice nearly 50,000 persons were massed in reverential homage. Inside, representatives of the King and the royal family, of the Italian Government, the municipality, the prefecture, and foreign governments were congregated. The United States was represented by consular officials, and there was a large wreath inscribed as from the City of New York, of which the departed idol was an honorary citizen.

The grief-stricken widow, leading little Gloria by the hand, took a last look at the peaceful face, just before the public was admitted, and left a wreath of roses beside the bier. More demonstrative was the tenor's brother, Giovanni Caruso, who prayed that some miracle would restore Enrico to life, and who called on the silent lips to speak once more. The tenor's son, Rodolfo, was shaken with grief.

### Solemn High Requiem Mass

CARUSO was committed to his Maker with a solemn and very impressive high requiem mass. Participating were singers of high place in the world of music. The chorus numbered 400 voices, and occupied a specially constructed platform. The great orchestra of the San Carlo Theater, where Caruso had sung in triumph during his operatic

career, was directed by Giuseppe Baroni. The famous composer, Cilea, director of the Conservatory, also volunteered his services. Paisiello's Requiem was sung. In a solo passage, Giuseppe de Luca,

[Continued on page 2]

## UNION MUSICIANS QUIT THEATERS IN BIG SALARY FIGHT

Reject Wage Cut of Twenty Per Cent—Two Thousand Fail to Report for Duty—Vaudeville Managers Recruit New Orchestras—Motion Picture Houses Utilize Reproducing Pianos and Choruses—Organists Also Walk Out

RATHER than accept a twenty per cent wage reduction nearly 2000 musicians, including organists, in more than 100 New York theaters and picture houses, failed to report for duty at the beginning of the week. On Sunday, Aug. 7, leading motion picture houses of the city were prepared with choruses of singers and newly engaged organists to present their musical programs. The vaudeville theaters, by noon on Monday, had assembled new orchestras of almost



Photo by Toepfert

### RUTH DEYO

American Pianist, Who Ranks Among the Leading Concert Players. Miss Deyo Will Make a Tour of the United States During the Coming Season. (See Page 8)

the usual quotas, composed of musicians drawn largely from New York City. In certain cases reproducing pianos were employed for cinema accompaniments. The situation is termed a "strike" by the theater managers, a "lock-out" by the musicians. It followed a refusal by the New York City Local 310 of the Musical Mutual Protective Union to accept the wage reduction which the managers considered imperative.

The notice of dismissal issued by the managements two weeks ago followed a negative vote by the members of the local at a meeting a month ago to agree to

this reduction. At the meeting of Wednesday, Aug. 3, at the union headquarters, the presiding officer announced that members who individually accepted any reduction would be expelled from membership in Local 310. A report that gained currency among the musicians that none would be reinstated unless the entire body of players returned to each theater was denied by the managers. Individual acceptance of the reduction has taken place in many instances, according to a statement made on Monday by J. J. Murdock of the Keith theatrical management.

### Union Members Replaced

"When to-night's performance is given," he said, "we shall have a full orchestra in each theater as usual. For to-day's matinee they are virtually complete, with perhaps a double-bass here or there missing. The men who have applied are none of them from outside New York. I am told ninety per cent are

[Continued on page 2]

## In This Issue

THE PASSING OF CARUSO: Royal Obsequies—Caruso Anecdotes—Personal Recollections—Scientific Analysis of His Voice—National Memorial Proposed—Celebrities Pay Tribute in MUSICAL AMERICA—A Critical Appraisal of His Career in Opera—His Art in Records—His Legacy.....1, 2, 3, 4, 5, 6, 9, 13, 15, 20, 22, 26, 27