

IN THE WORLD OF MUSIC AND ART

Oscar Hammerstein

By H. E. Krehbiel
Oscar Hammerstein began life in America as a cigarmaker. Whether or not, had he lived a few years longer, he would have written his name high in the list of operatic managers who have made phenomenal shipwreck, financially, like Ebers, Delafield, Taylor and Mapleson in London, and his earliest predecessors in New York, as well as Henry E. Abbey, who lived to see the beginnings of his managerial career, must forever remain a matter of mere conjecture. He made and lost several fortunes in the course of his dalliance with the theatre and his final venture was utterly disastrous; but I have never been convinced that he was ruined by his rivalry with the Metropolitan Opera Company. In that adventure I count him victor. What there was of spoil he carried off the field of combat, not only in money but in prestige. He never said so to me or in my presence; the conclusion is of my own making and seems to me a logical deduction from the fact that when on the verge of ruin he sold his properties in Philadelphia and renounced his privileges in New York and other capitals of the country for enough money to undertake his mad enterprise in London.

His Manhattan seasons brought him a large measure of popular prestige—so large a measure, indeed, that I do not much wonder that a few months before his death, and perhaps up to his last conscious breath, he cherished the wish, if not the belief, that in another year he would again give battle to the Metropolitan forces. I do not believe that he would have been able to do it, because I think that he was at the end of his financial resources and the ability to enlist those of others had departed from him. But he had capital in the good will of the New York public that rendered not only the meritorious things in his three seasons of French opera, but also the effect of those seasons upon the Metropolitan company's performances and policies. The achievements of those seasons are his chief claim upon grateful memory.

I have heard it said that the encouragement which the Metropolitan company has extended to American composers and opera in the vernacular must be credited to Mr. Hammerstein, but I can see nothing in the facts of history to justify such an assertion. He gave a few tentative performances in English and announced that he had commissioned Mr. Herbert to write an American opera, but it was Mr. Dippel who brought "Nations" forward with the Philadelphia-Chicago company—not Mr. Hammerstein. Before Mr. Dippel gave it, there had been serious consideration of it by Mr. Gatti, and even a trial performance of one of its acts on the stage of the Metropolitan Opera House. Its rejection by Mr. Gatti was not a severe blow to the national cause.

It is possible, of course, that he prize competition which produced Professor Parker's "Mena" was instigated by a desire to find a weapon with which to combat Mr. Hammerstein.

and his French campaign. I cannot tell, because I do not know what was in the minds of Mr. Kahn and Mr. Gatti in the summer of 1908; but two things are obvious now—the inclusion of English opera in the Metropolitan's policy was essential to the international ideal which had been proclaimed by the establishment years before, and its presence there now is a direct fruit of the war. With the sound of the German language become hateful in American ears, a substitute had to be found, either in French or English. Common sense, tact, practicality and patriotism combined to suggest the adoption of the latter. Hence we shall now have Italian and French operas in their original tongues and German in the vernacular—let us hope, also, the additions which may be made to the Russian list.

Was Mr. Hammerstein musical? I do not know. Nothing that he ever said to me in the many years of our acquaintance indicated that he had knowledge of music or fondness for it in any form except the operatic. When he talked to me about opera it was professional showman's talk. His obsession to produce opera—an obsession which he was fond of proclaiming, perhaps because it was good advertising stuff, and the odor of printer's ink was as incense to his nostrils—came upon him as it has come upon a multitude of men of all classes of society since opera (an aristocratic plaything from its birth) has had a place upon the public stage. Noblemen have yielded to it and so have valets, waiters and cooks. The psychology involved is comprehended largely by the psychology of speculation and gambling. The instances in which men have been led into the career by solely artistic paths are few and are more often found in combinations of men inspired by social aims or public spirit (like the Metropolitan Opera Company) than in individual entrepreneurs. Of the impresarios whom I have known, only Marotzek, Maurice Strakosch and Mapleson were professional musicians. I do not count Dr. Leopold Damrosch, because he was only the administrative agent of the owners of the opera house, or Walter Damrosch, because his wisdom saved him from being long entangled in managerial snares. Marotzek became a composer and conductor in his native Austria because he could not endure the horrors of the dissecting room when he began the study of medicine, which he had originally chosen to be his vocation. Strakosch was a pianist who had studied at the Vienna Conservatory; he was a teacher in New York until he went to Europe as agent for his sister-in-law, Adelina Patti. As an operatic manager, I believe, he began when, with his brother, Max, he took charge of the Apollo Theatre in Rome. Mapleson was a student at the Royal Academy in London in his youth and was a public singer for a while and also an orchestral viola player. Perhaps I ought to include Dippel in this list, but singers are not commonly looked upon as musicians by the musical profession (Dr. Von Bulow, it will be recalled, even refused to recognize tenors as musicians; "they are a disease," was his dictum). Ullmann, of the early days of the Academy of Music, was musical, I think, and Thalberg, his associate in one disastrous season, surely was, for he was one of the greatest pianoforte virtuosos that ever lived. They were before my time, however—that is before I became a writer for the newspapers. Henry E. Abbey, was genuinely fond of music and played the cornet in the band of his native town, Akron, Ohio; but, like Hammerstein, Corried and others, he was drawn into the operatic maelstrom by other theatrical ventures.

Maurice Grau may be said to have grown up in the lyric theatre, but he never professed to have knowledge of music. Unlike the professor of the

A FEW OF OSCAR HAMMERSTEIN'S DISCOVERIES

Maurice Renaud as Herod in "Herodiade"

Mary Garden as Melisande

Luisa Tetrazzini



Cleofonte Campanini

Mariette Mazarin as Elektra

Giovanni Zenatello

story whose wife said he never bought books, only made them, Mr. Grau never made music, only bought and sold those who made it. As a small boy he sold librettos at the performances managed by his uncle, Jacob Grau, but after being graduated from the College of the City of New York and beginning the study of law, he abandoned that profession and began his theatrical career as manager of the Almee opera bouffe troupe. He handled musical enterprises from the beginning—chiefly travelling virtuosos and French operetta companies—until he became associated with Mr. Abbey. In the German regime at the Metropolitan, Edmund C. Stanton, who figured as director for the owners of the opera house, and Walter Damrosch was his musical adviser, as well as the assistant director and assistant conductor of the company. Mr. Corried's taste in music may be judged by the fact that he chose German operettas, like "Der Zigeunerbaron" and "Die Fledermaus" for his special benefit performances after "Parsifal" became impracticable to that end. Gifted men like Fryer and De Vivo have disappeared from the memory of all but aged gossips of the operatic press room. Mr. Gatti was educated as a naval engineer.

19th Century Managers
More or less like unto these men were their predecessors of the nineteenth century in London and New York. John Ebers, who ruined himself at the King's Theatre, but wrote a good book about his seven years, was originally a bookseller and theatrical ticket agent. Benjamin Lumley, who lasted longer and also wrote a book, was the son of a Hebrew merchant named Levy, became a solicitor and, like the late John McCull, was dragged into operatic management through looking after the interests of a client. Barbaja, Rossini's manager, was a gambler in money as well as opera; he was not only manager of opera houses at Naples, Vienna and elsewhere, but owner of the gambling monopoly in the Neapolitan Kingdom, and of him I wrote long ago (on whose authority I do not now remember) that "after animating his acquaintances with music and singing and diverting their eyes with the silk fleshings and short muslin jupons of his dancers, heeded them at his gambling houses and became richer than the

King of Naples himself." Manel Garcia, who brought the first Italian opera to New York in 1825, was a singer and composer. His successor, Montrossor, was also a singer (the primo tenore of his own company), but Ferdinand Palmio, who succeeded him, was a cook and restaurateur. (Barbaja, by the way, was a waiter in his youth.) Da Ponte, who was associated with Rivafinoni in the management of the first grand opera house built for opera in New York, was a poet and the author of the librettos of Mozart's "Don Giovanni" and "Le nozze di Figaro." Sacchi and Porto were singers; under them Italian opera in New York went to the wall and was kept there ten years by English companies. Don Francisco Marty y Torrens, of Havana, who had the comedian J. H. Hackett as partner in his New York enterprise, was, if Marettich is to be believed, a pirate mate who betrayed his captain to death, got rich enough by piracy to buy a monopoly of the fish trade in Cuba, turned to Lucian Indians and African negroes, was knighted by the King of Spain and built the opera house at Havana. Salvatore Patti and Sarracino, who opened the Astor Place Opera House, were singers and the former was the father of Adelina Patti. Their successor as manager of the house, which was the fashionable home of Italian opera until the Academy of Music was built, was Edward R. Fry, who brought Maretzek to New York, and was the brother of W. H. Fry, musical critic of the Tribune, and composer sixty years ago.

Was Hammerstein Musical?
A virginate story, truly. I return from the sideward excursion into which memory lured me to the question: Was Mr. Hammerstein musical? His talks with me were about his performances, his singers, his conductors—never about the merit of the opera which he produced. But he talked to his audiences about the high order of the works and his lofty aims. This was "good advertising" and the newspapers, always kindly disposed toward him because of his good humor and witty sarcasm, which made "good reading," gave him prodigally of their columns. I am told that in his youth he played the flute and pianoforte. Very likely. Why he never told me anything about these things, I cannot even guess, for he always seemed unconcernedly frank with me in talking about his affairs and never had a word of even mild protest against what I wrote about him and his doings. When, in one of my articles on the operatic rivalry of a decade ago, I said that he had attempted to evade his contract with the Metropolitan Company, he sent me a long letter of denial and defence, but in it stated the facts so accurately that I needed but to tell him that my charge was substantiated by his own words, and he never complained more. When I wanted confirmation of a statement about one phase of the controversy between him and the Metropolitan Company he gave me many valuable facts, touched up with his peculiarly mal-

icious, but always amusing, humor. I fancy that he had sufficient command of the rudiments of music to write a melody, and that he was not a little vain of this ability. Why not? Many of the popular songs of the day are made by men who are unable to set down the melodies, to say nothing of harmonizing them.

His Personal Vanity
For business reasons, however, Mr. Hammerstein was not ashamed to put forth claims to much greater efficiency. I recall, as an instance of his good opinion of himself, that once I met him in a Broadway trolley car. I was on the way to a rehearsal at the Metropolitan Opera House. It was long before he opened the Manhattan. I had been absent from the city, when what he called an opera of his own—"Faust and Marguerite." I think, was the title—was brought out at one of his then new Broadway Theatres. In my absence, my assistant, Mr. W. H. Frost, a gentle, kind soul and a graceful writer, wrote The Tribune's review of the first performance. Mr. Hammerstein pounced on me at once for the "smart Aleck" notice, as he called it. He knew that Mr. Frost was the writer, and I told him that I had enjoyed the notice, for its cleverness, good humor and the kindness of its criticism. Just then we approached the Metropolitan.

"Won't you come in?" I asked. "No!" was his answer, and then, with ill-disguised vanity: "I was in there last night. The opera was 'Meisteringer' and the house was half empty. 'Faust and Marguerite' was crowded!" Evidently at that moment Hammerstein was not averse to the thought that, if not a greater, he was, at least, a more popular opera composer than Wagner. But I imagine that if I had recalled the incident to him in later years he would have laughed at it as heartily as I did at the time. Hammerstein was led into the giving of French opera by the force of circumstances in his second season. He was quick to recognize the potentialities in the project, and the energy with which he pursued it made him a benefactor to the opera-loving people of New York. That fact ought to serve to keep his memory green.

Only Two More Weeks Remain of Concerts at Lewisohn Stadium
Two more weeks remain of the concert series at the Stadium. This Sunday's "miscellaneous night" brings Arthur Middleton, basso; Vivian Holt, soprano, and Ernest Davis, tenor, as the soloists. Mr. Middleton will sing the "Largo al factotum" from "The Barber," Miss Holt the second act aria from "Louise," and Mr. Davis the Romanza from "Rigoletto." The orchestra will play the "Boy Blas-

Dirk Fock, Hollander

By Katharine Wright
When we set out to interview Dirk Fock, the young Dutch conductor who will make his second appearance at the Stadium to-morrow evening, the undertaking threatened to be as difficult as catching the proverbial bird with the proverbial salt. At Mr. Fock's hotel we learned in turn that the young man was not stopping there and that his room telephone did not answer. This magnificent display of accuracy on the part of the telephone operator left us a choice. As the last verdict seemed the more hopeful we decided to abide by this. We left a note and were rewarded with an appointment.

When we arrived at the same hotel, with the scrupulous punctuality unfortunately seldom appreciated by our friends, the clerk pointed a fat finger at a man seated in the lobby, entirely concealed by a morning paper. "That is Mr. Fock," he said. The gentleman rose to greet us and bowed with a puzzled look on his face. "Aren't you Mr. Fock?" we demanded, "and if that is your name are you the right one?" The young man shook his head and looked more and more puzzled. We explained the circumstances and cursed the hotel clerk. The real Mr. Fock, however, who was hovering expectantly in the neighborhood, overheard part of our recriminations and dashed up to save the situation. Yet almost immediately he increased our confusion. "You know John Powell, don't you?" he asked, and the first young man bowed again.

Now for an American not to recognize one of this country's most distinguished musicians must indeed have seemed astonishing to a visiting foreigner. However, we have an excellent alibi. We are outrageously near-sighted, and an emotional friend, who insisted upon embracing us enthusiastically in the subway, had just sent us only our pair of glasses to a ghastly doom. We have listened to Mr. Powell a hundred times, but we doubt if we could recognize a member of our family in similar circumstances.

When everything was finally straightened out and Mr. Powell felt reassured that no gushing admirer had attempted to pick him up, Mr. Fock settled down to tell us all about himself. Unfortunately we were on our vacation and missed his first appearance in America at the Stadium several weeks ago. Not even a genius from Holland could have dragged us away from contemplating the restful picture of a cow mourning for her calf and chewing a resentful cud, and other rural entertainments. But if it is not yet possible for us to echo the praises of praise from foreign critics and distinguished musicians, a portion of which Mr. Fock has brought with him by way of credentials, it is very easy to say that personally the young man makes a most convincing impression.

M. Fock is tall and slight. He wears his hair at a normal length, and on his face a wideawake expression. He has the suave manner of a foreign aristocrat, combined with the determination and restless energy of the self-made man.

He was born in India in 1886. His father and governor of Surinam, and back of him is a long line of sturdy, conservative burghermasters. His people were greatly annoyed when he spoke of a musical career. He was admonished to be less vulgar in choosing a vocation and told that he must settle down in Holland as a lawyer. Mr. Fock rebelled and chose, instead, to struggle. He studied the violin with a diligence whetted by the necessity of earning his living. He also studied with a view to becoming a pianist. In both directions he was successful. As a pianist he was soloist with the Godeburg Orchestra, in Sweden; with the Residents Orchestra, at The Hague, and with other distinguished foreign orchestras. His ability as a violinist gained further experience for him in the concert halls and opera houses of Europe. Finally Mr. Fock determined to be a conductor, and to gratify this ambition he studied only with Nielsch.

The following record speaks for itself: Conductor of the Grand Musical Festival of Sweden, at Goteburg, 1913; first conductor of the Godeburg Symphony Orchestra and of the Godeburg Choral Society, 1914-15; conductor of the Duzholm Choral Society and guest conductor of the Stockholm Symphony Orchestra, 1915-16; music conductor of the Konserthuset Symphony Orchestra, The Hague and Amsterdam; four times conductor of the Residents Orchestra, The Hague, Rotterdam and Scheveningen, 1917-19.

Incidentally Mr. Fock founded the Holland Sextet, of which he is pianist and conductor. His leisure has been devoted to composition. So far, among other things, he has forty songs to his credit. Now he has come to try his luck in America. Speaking personally, we wish him hospitality and success.

ent Street. The gallery is devoted to a small collection of foreign handcrafts held over from the very successful June exhibition. The rooms are open free to the public daily (except Saturday and Sunday), from 9 to 5 o'clock, until September 20.

Original illustrations are rightly of great interest to all who are alive to the pictorial need of books and magazines, and here they are shown not merely as illustrations but as works of art.

Preliminary sketches by such a master of illustration as Albert Sternier are side by side with the finished work of Arthur Keller and Howard Giles. Charles Dana Gibson is also represented by a group of pen and ink drawings prepared for "Life." Wood block prints are shown by Tod Lindenmuth.

The foreign handicraft exhibit consists of work done by the craftsmen of foreign birth and includes fifteen nationalities. Among the objects shown are hand woven bags, hand dyed scarfs, beads, belts, tapestry chair seats, lacess, new and old pieces adapted to modern fashions, pottery, jewelry, embroideries, blouses and lingerie.

Sale at Walpole Galleries
Books from the private libraries of J. Clyde Oswald, George French and others will be sold at auction at the Walpole Galleries next Thursday afternoon and evening. Among the items to be included in the sale are first editions of modern authors, books on art, bibliography, business, etching and engraving, the drama, English literature, Charlotte Cushman's copy of Dunlap's "American Theatre," Henry Irving's copy of "The Life of Keats" and autographs of Stevenson, Roosevelt and others.

Newark Concerts
Joseph A. Fuerstman has arranged for a second series of concerts in Newark next season. Among the artists who will appear are Mme. Galli-Curci, John McCormack, Jascha Heifetz, Alma Gluck and Efrim Zimbalist, Rachmaninoff, Pablo Casals, Carolina Lazzari, Percy Grainger, the New York Philharmonic and the Boston Symphony Orchestra.

Interior Decoration
Professional training ten weeks—ten dollars. Practical course. Booklet on request. H. FRANCIS WINTER 35-37 W. 39th St., New York

THE BUSH TERMINAL COMPANY
Requests the honor of your presence at an Exhibition of Batik Art Work Open Daily Until August 15, 10 A. M. to 5.30 P. M. A very complete loan exhibition showing Batik Work in Screens, Hangings, Gowns, Haberdashery, Scarfs, Interior Household and other decorations. BUSH TERMINAL BUILDING 126 W. 42d Street, East of Broadway, New York

STADIUM of the College of the City of New York. 127th St. and Amsterdam Av. In case of rain Concert takes place in Great Hall, 149th St. and Concert av.

MUSICAL INSTRUCTION
"Infalible Method of Memorizing" T. ANTONIETTI
PIANO HARMONY
CONCENTRATION TRAINED MEMORY
Van Dyck Studios, 295 E. 5th St., N.Y.

The ART MUSIC STUDIO
The most successful piano teaching system of today. EUGEN KLEE, Instructor in Vocal Art. Coaching a specialty. "The Northern Star" 802 WEST 118th ST. Tel. St. Nick 3-14

PIANO For Teachers and Advanced Pupils Only
LESCHETZKY METHOD TAUGHT BY ALBERT WINSTON STEINWAY HALL, NEW YORK
MURRAY Teacher of Singing, Restoring Voices, Sight Reading. 24 WEST 78th ST., NEAR BROADWAY.

BERNARD STEINBERG
BARI-TENOR TEACHER OF SINGING. 44 WEST 90th ST., 7th Floor 9-23
EDITH KINGMAN Soprano, Contralto, Pianista. 712 MADISON AVE. Tel. 2-266
H. R. REMY CONSERVATORY OF FINE ART. 111 WEST 134th ST.

TECHNON SCHOOL OF PIANO
123 WEST 10th ST.
CHARLOTTE ELLIOTT SOPRANO
THEO. VAN YORK TENOR
VOCAL STUDIO, 22 WEST 39TH ST.
BROOKLYN
F. FRECKELTON, Jr. Pianist & Teacher. 345 Clinton Ave.
THE DAHM-PETERSEN Academy of Music
414 N. Grand Ave., Los Angeles, Cal.

EUGEN KLEE
LOUIS STILLMAN
HARRY PRAMPIN
SCHOOL OF MUSIC. 418 W. 26th St. Phone 2-377 Greelicy.

The National Conservatory of Music of America
The only School of Music in the U. S. chartered by Congress. JEANETTE M. THURBER, Director. Enrollment Sept. 24th to Oct. 1st. 35th year. 125-128 W. 79th St., N. Y. City.

Institute of Musical Art of the City of New York
Francis Damrosch, Director. Provides comprehensive musical education in all branches. 430 Claremont Ave., N.Y. City

Phrasing & Tone Color
taught by Recognized Piano Specialist. G. RAPISARDA
Home Studio, 250 Main St., New Rochelle, N. Y. Telephone 50-1000

AMUSEMENTS
OPEN-AIR CONCERTS TO-NIGHT, 8:30 O'CLOCK
ARNOLD VOLPE, Conductor. Monday 11th: Dirk Fock, Guest Conductor.

MUSICAL INSTRUCTION
GLENN STARK'S
Advice to Vocal Students
162 W. 75th St. Tel. Col. 3-54

MONOTYPES and PAINTINGS by ADELE KLAER
PAINT BOX GALLERY 43 WASHINGTON SQ.

PAINTINGS of War Heroes
On View at the City Club
Among the paintings now on exhibition at the City Club is a large canvas depicting the opening of the peace conference by President Wilson at the Palais d'Orsay, painted by Jacquinot, official painter of the French Ministry of War. Full size pictures of King Albert, General Feraud and Clemenceau, painted by Gamarra, and of Marshal Foch, by Svensson, are other features of the exhibition.

SALE at Walpole Galleries
Books from the private libraries of J. Clyde Oswald, George French and others will be sold at auction at the Walpole Galleries next Thursday afternoon and evening.

NEWARK CONCERTS
JOSEPH A. FUERSTMAN has arranged for a second series of concerts in Newark next season.

INTERIOR DECORATION
Professional training ten weeks—ten dollars. Practical course. Booklet on request. H. FRANCIS WINTER 35-37 W. 39th St., New York