

In the World of Music and Musicians

German Art and Artists And Unfettered Criticism

The Psychology of the Enthusiasm for Strauss; Approval and Disapproval of Letter Writers; Miss Schumann's Local Record

By H. E. Krehbiel

It is a matter to which we would turn more gladly in the dog-days when the world of music offers few topics for consideration, but Mrs. Gadski's return to the stage continues to exercise the minds of a good many people, and some of them have confused it with the visit of Mr. Richard Strauss. This is a pity, for the two incidents are as little related to each other in principle as the glorification of Hans Tauscher's wife and the honor due to German art, or art in any of its phases. If the two are permitted to become confounded it will be due to demonstrations on the one hand that the generous receptions which are everywhere being given to Dr. Strauss are of a political instead of an artistic nature, or on the other that criticism of his compositions and interpretative activities are inspired by Chauvinistic, or directly anti-German prejudices. As a composer, performer and conductor Dr. Strauss is as fit a subject for discussion as he was on his first visit to the United States. Thus far he has offered nothing new, and this one thing about his concerts which might invite special comment lies not in him but in his audiences. It may become worth while to look a bit curiously into the fact that whereas the Strauss festival of 1904 was a financial failure, the Strauss concerts of 1921 are likely to be enormous financial successes.

The composer was at the zenith of his fame seventeen years ago. Those of his works which have been composed since and performed here—the operas "Salome" and "Elektra" and the "Alpine Symphony" cannot be said to have enhanced his reputation in America or increased the natural desire to look upon a great composer in the flesh. Whence comes then this extraordinary desire on the part of an element of our population to do him honor? M. Vincent d'Indy, a representative French composer, a musician of eminence, will soon be here. Will he, too, be the recipient of ovations immeasurably greater than he received when he came to our country before as the guest of the Boston Symphony Orchestra? We have our doubts, and we shall think it deplorable if an attempt is made to give anything but an artistic character to his greeting. Let that be as editorial as his genius and character deserve. Critical judgment will know nothing of his nationality except as it speaks in his creations, but will be directed to his old and new achievements in composition.

Blessings, Scotch and Otherwise, From Letter Writers

The gentleman who forwarded the clipping from the "Staats-Zeitung" which provided a text for comment in this place a week ago, has repented of his act in withholding his name, and written a letter to make amends. A marginal gloss, as we intimated last Sunday, gave pretty plain indication that he was acting in a friendly spirit, but as he desires to be explicit in his explanation, we will willingly give him an opportunity to do so. He writes in part (we omit what is not pertinent to the issue):

"Referring to your article on 'German Art, German Artists and The Tribune's Creed' in today's issue of the Tribune, I venture to let you know that it was I who, on Monday last, November 7, sent you that clipping from the 'Staats-Zeitung' in which a man named writer attempted to haul you over the coals for your attitude—perfectly correct attitude—against Mrs. Gadski. The reason for my failure to write my name and address both on the envelope and on the clipping itself was my fear lest you might gain a bad opinion of the intellect of the man who would forward to you such an unrefined and silly outburst. Had I foreseen that you would realize that it was sent to you with the friendliest intent and in righteous indignation at its rotteness, I should have been only too pleased to let you have my name immediately, for nothing is more repulsive to me than insincerity and camouflaged. So, Mr. Krehbiel, I trust that 'tout compte rendu, c'est tout pardonné,' n'est-ce pas?"

"I am glad that you used the scurrilous article as a basis for today's splendid article and cannot help adding that my opinion of Mrs. Gadski changed completely after I learned of her indefensible and un ladylike action in the Lustania affair—and this opinion has not changed since."

"She revealed beyond cavil that she is sadly lacking in self-respect and that she can draw crowds who will reverently listen to the voice that raised a pean to the death of so many innocent women and children through the sinking of the Lusitania, casts a lurid light on the lack of self-respect and moral courage so noticeable all over in these days."

"The writer's name indicates that he is of foreign birth and the fact that he is a reader of the 'Staats-Zeitung' indicates his nativity. Now for a letter from another who was so eager to let the Tribune's reviewer know that he had received a drubbing a week after the date, and on the day in which the reply to the mendacious and malicious gossip appeared in print, he sent the belated clipping to The Tribune's reviewer with a German letter which we take pleasure in printing here in an English translation:

"November 13, 1921.

"Mr. Krehbiel, Scribbling Slave (Schreibesclav) of The New York Tribune."

"Although saying to myself that you are not worth the time, ink and writ-



VLADIMIR ROSING, Tenor.

Second Week Of Season at The Metropolitan

No doubt the most extraordinary thing about the first week of opera at the Metropolitan Opera House, to the Monday subscribers at least, was the absence of the lamented Caruso on the opening night of the season. The circumstance was so unusual that it set at least one observer and recorder of musical incidents in New York to searching the records of the period in which Mr. Caruso was with us. The result was the discovery that the magic of Caruso's voice was absent only once since Mr. Gatti came to the helm at the Metropolitan, and had been absent only once since the great tenor made his debut under the administration of Richard Conried. In a seque Mr. Caruso was a legacy to the house from Mr. Grau and he made his debut on the opening night of the season 1903-'04 with Mme. Semblich, of thrice greater memory, in "Rigoletto." He helped to inaugurate the seasons 1904-'05 with "Aida" and the next season with "La Gioconda." Then he gave way for one season to enable Miss Farrar and Signor Rossini to make their American debuts in Gounod's "Romeo et Juliette." Under Mr. Conried's management he took part in the first night of 1907-'08 when "Adrienne Lecouvreur" was brought forward for no discoverable reason save that Miss Cavalieri had to have a show-piece.

Mr. Gatti then assumed the administration of affairs and for eleven seasons, from 1908-'09 to 1918-'19, Mr. Caruso made his first nights brilliant by singing in "Aida," "La Gioconda" and "Armid!" (a new production). "An amateur will appreciate more the beauty which lies hidden in the critic's pen, and with that pen and your article, combined with forty years of hard labor, you have gained the position of dean of your profession." A real critic of art should not make any distinction between race, creed or religion, and to my personal knowledge you never did make any.

Modesty forbids us to go on with this letter. It rather overdoes further the complimentary business. Mme. Gadski, it is said, will join the Chicago Opera Company. Neither reception nor rejection of her will play any part in the reconciliation of the peoples of the United States and Germany. Any one except a German or a propagandist can see that.

Miss Schumann's Former Activities in New York

In our review of the second Strauss concert we said that Miss Elisabeth Schumann, who sings at Dr. Richard Strauss's concerts, had created the rôle of Sophie in "Der Rosenkavalier" at the Metropolitan Opera House. This was a mistake, a slip of the memory which a consultation of the records next day disclosed. Miss Schumann was a member of the Metropolitan in the season of 1914-'15. "Der Rosenkavalier" was produced in the preceding season and Miss Anna Case was the original Sophie. Miss Schumann did excellent service the next season, especially in Strauss's opera. She took part also in the German performances of "Die Zauberflöte" (Papageno), "Das Rheingold" (Wellgunde), "Die Walküre" (Gerhilde), "Siegfried" (Voice of the Bird), "Götterdämmerung" (Wellgunde), "Parsifal" (first Flower Girl) and "Fidelio" (Marzelline), and on two occasions at least was the Musetta in the Italian performance of "La Bohème."

"The Open Door," Negro Pageant at Carnegie Hall

"The Open Door," a negro musical pageant, will be given at Carnegie Hall next Tuesday evening by a cast of over 200 negroes. The performance is in aid of Atlanta University, for over fifty years an open door to the negro youth of the South, a university whose graduates, it is estimated, are teaching more than 50,000 colored children in this country to-day.

The pageant is built around the old folksongs and shows the development of the negro race from jungle dance and barbaric ritual through slavery and oppression to the present day when the door is open to larger opportunity.

Fontainebleau School Completes Successful Season

An interesting development in the music world during the past year has been the establishment of the American Conservatory at the Palace of Fontainebleau. The first reports of this Fontainebleau School of Music were made this week to the American executive committee, at the home of Mrs. George Montgomery Tuttle, 103 East Seventy-fifth Street. Mrs. Tuttle is president of the American committee, which is working with the French government to establish this conservatory for American students.

Eighty-five Americans attended the school from June 25 to September 25. The work was carried out under the direction of the French Ministry of Beaux-Arts and the Municipality of Fontainebleau. The historic old place was turned over to the students by the French government for their use throughout the summer term. Mrs. George Montgomery Tuttle gave personal supervision to the school, aiding its activities and taking general charge of the American students matriculated there.

The work of the school was carried on under the personal direction of such French officials as Paul Leon, director of Beaux-Arts; Francis Cassadous, director of the Fontainebleau School; Maurice Fragnaud, Charles Marie Widor, organist and perpetual secretary of the Académie Française; Philipp taught in the piano department, as did Camille Doreux, Charles Beyard, French Minister of Public Instruction and Fine Arts, was head of the French committee of the school.

The first season of the Fontainebleau school was successful. A selected group of American musicians went to France and every courtesy was shown them by the French government. The governors of more than thirty states added their personal recommendation to that of the leading musicians of New York who were represented by twenty-one students.

Plans for a musical advisory board were discussed at the executive committee this week. The French government has just announced that arrangements will be made for the accommodation of 100 students in 1922, and the committee is planning for the examination of all applicants by this special music board.

Awards and honors, including medals, diplomas and prizes, were conferred upon special honor students by the French government after the summer course at Fontainebleau. In the singing contest the following awards were made:

First prizes: Miss Ethel Best, New York; Arthur Krackman, Chicago, Ill.; Mrs. Clara Oakes Fisher, Plainville, Conn.; Miss Ruth Kellogg Waite, Chicago; Mrs. Kathleen MacAllister, Boston; Miss Dorothy Paea, Baltimore, and Miss Enid Watkins, New York.

Second prizes: Miss Adair McRae, Minneapolis, and Miss Loretta Prineely Higgins, Norwich, Conn.

Honorable mention was given to George Lindboom, Cambridge, Mass.; Miss Constance Barker, Newport, N. H., and Miss Eve Dagley, Lexington, Ky.

Fourteen awards were made in the piano department and six in the violin department. All together, thirty-two students received special diplomas for the work accomplished in this first summer school.

Town Hall on the evening of December 12. He will have the assistance of Miss Martha Phillips, soprano.

Lambert Murphy, tenor, will appear at Town Hall on the afternoon of December 12.

Ferenc Vecsey's recital announced for Monday evening, November 21, has been postponed. The date of his second recital will be announced later on. At present no suitable evening can be secured at Carnegie Hall.

John McCormack will give his third concert of the season at the Hippodrome next Sunday evening.

On Sunday evenings at 8 o'clock until the end of April, 1922, "an hour of organ music" will be given in St. Thomas's Church.

Joseph Bonnet, the distinguished French organist, is now in America on a concert tour which will include the Pacific Coast and Canada.

Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., lecture-recital by Walter Damrosch; Carnegie Hall, 3 p. m., concert by New York Philharmonic Orchestra; City College, 4 p. m., organ recital by Samuel A. Baldwin; Cooper Union, 8:15 p. m., first free concert by Olga Carrara, soprano, and Rafaelo Diaz, tenor; Town Hall, 3 p. m., song recital by Emilio de Gogorza, barytone; 8:30 p. m., song recital by Elena Gerhardt, soprano

MONDAY—Aeolian Hall, 8:15 p. m., violin recital by George Engel; Town Hall, 3 p. m., song recital by John Quine; 8:15 p. m., sonata recital by Mr. and Mrs. Alexander Bloch; Metropolitan Opera House, 8 p. m., French opera "Louise."

TUESDAY—Aeolian Hall, 8:15 p. m., concert by the Florenz Quartet; Town Hall, 8:15 p. m., song recital by Povla Frijsh; Carnegie Hall, 8 p. m., "The Open Door," negro musical pageant.

WEDNESDAY—Aeolian Hall, 3 p. m., song recital by Esther Dale, soprano; City College, 4 p. m., organ recital by Samuel A. Baldwin; Carnegie Hall, 8:15 p. m., concert by Feodor Chaliapin and assisting artists; Metropolitan Opera House, 8:15 p. m., Italian opera, "La Traviata."

THURSDAY—Aeolian Hall, 8:30 p. m., song recital by Sergei Radamsky, tenor; Town Hall, 8:15 p. m., piano recital by Alfredo Casella; Metropolitan Opera House, 2 p. m., Italian opera "Madama Butterfly"; 8 p. m., German opera "Die Tote Stadt."

FRIDAY—Aeolian Hall, 8:15 p. m., song recital by Vladimir Rosing; Carnegie Hall, 2:30 p. m., concert by the New York Philharmonic Orchestra; Town Hall, 8:15 p. m., violin recital by Francis MacMillen; Metropolitan Opera House, 8 p. m., Italian opera "Mefistofele."

SATURDAY—Aeolian Hall, 11 a. m., concert for children by the New York Symphony Society; 2:30 p. m., piano recital by Ossip Gabrilowitsch; Carnegie Hall, 2:30 p. m., song recital by Hulda Lachanska, soprano; 8:30 p. m., concert by the New York Philharmonic Orchestra; Metropolitan Opera House, 2 p. m., Italian opera, "Rigoletto"; 8 p. m., Italian opera, "Aida."

Music Notes

Walter Damrosch will continue his explanatory recitals at the piano on Richard Wagner's Nibelungen Trilogy in Aeolian Hall this afternoon with first and second acts of "The Twilight of the Gods." The third act of this music drama will be explained in a separate recital December 18.

After an absence of four years Ernest Schelling will give a New York recital at Aeolian Hall on Tuesday afternoon, November 29.

Bernardo Olshansky, barytone, known here from former appearances, will be heard in Aeolian Hall on Friday evening, December 2.

Claire Dux, who makes her American debut with the Chicago Opera Association on Tuesday night as "Mimi," will make her first New York appearance at a special concert at the Metropolitan Opera House on November 29. On this occasion Richard Strauss will conduct the New York Philharmonic Orchestra. Dr. Strauss will lead the orchestra in selections by Weber, Beethoven and Strauss, and Mme. Dux will sing numbers by the same composers.

Elly Ney will give her fourth New York recital at Carnegie Hall on Wednesday evening, December 7. Mme. Ney's program will include the Brahms C major sonata, Schumann's "Scenes from Childhood," and two compositions by Liszt.

Mme. Ney will also appear as soloist at a concert to be given at the Hippodrome on Sunday evening, December 12.

Programs of the Week

Sunday
Carnegie Hall, 3 p. m. Concert by the New York Philharmonic Orchestra:
All Wagner program
Overture to "The Flying Dutchman."
Good Friday Spell, from "Parsifal."
Entrance of the Gods, into Valhalla, from "The Ring."
Prelude and Love-Death, from "Tristan and Isolde."
Overture, "Hensel."
Bacchanale, from "Tannhauser."
Introduction to Act III and Shepherd's Melody, from "Tristan and Isolde."
Wotan's Farewell and Magic Fire Scene, from "The Valkyrie."
City College, 4 p. m. Organ recital by Samuel A. Baldwin:
Concert Overture in E flat, Faurig's Chorale prelude, "Jesu My Guide," Bach Fugue in G.
Sena Pastorale.
Sketches to the City.
By the Sea.
Les Preludes.
Cooper Union, 8:15 p. m. First free concert of the season by Olga Carrara, soprano, and Rafaelo Diaz, tenor:
Aria, Celeste Aida, from "Aida," Verdi.
Aria, Un Bel di Vedremo, from "Madama Butterfly."
Aria, Oiga Carrara, Puccini.
Aria, Una Partita Lagrima, from "L'Elisir d'Amour."
Aria, Vissi d'Arte, from "La Tosca," Puccini.
Songs:
Still Wie die Nacht, Bohn.
Mal d'Amour, Zuzi-Tessi.
Come Love Me, Verdi.
A Feast of Intemperance, Hancock.
Rafaelo Diaz.
Songs:
Oiga Carrara, Puccini.
Duet from "Cavalleria Rusticana," Mascagni.
Olga Carrara and Rafaelo Diaz.
Town Hall, 3 p. m.; song recital by Emilio de Gogorza, barytone:
Cinq chansons d'Amour, Debussy.
Basque Franciscan.
Arranged by Charles Bordes.
Belle Dame sans Merci.
Oiseau joli chanteur.
Oiseau Rosekorn, ahons viens avec moi.
Oiseau.
Moi j'ai une amie.
L'Honneur de Bidart, Raoul Laparra.
After the Battle, The Goat, The Sembrarian, M. Moussorsky.
Ses Feux d'Amour, Sara.
Cyril Scott.
L'Amour de la Vie, Guy Reparis.
Le Chevrier, Deshayes.
Villanelle des petits canards.
En la Huerta de Murcia, Raoul Laparra.
El Rosario de la Virgen, El Pano.
Polka-Sonata de Murcia.
Arranged by J. Linsenay.
At 8:30 p. m.; song recital by Elena Gerhardt, soprano:
All Franz Schubert program.
Fruehlingstube, verse by Uhland.
Vor meiner Wiege, verse by Leitner.
Auf dem Wasser zu singen.
Wiederachlein, verse by Schlichter.
Der Tod und das Madchen.
Das Lied im Gruenen, verse by Reil.
Im Abendrot, verse by Lappe.
In Fruehling, verse by Schullis.
Schwanengesang, verse by Senh.
Hark the Lark, verse by Shakespeare.
Romance aus Rosenrunde, verse by Chezy.
Die Unterthanen, verse by Schiller.
Ganyem, Oshelma; Rastine; Liebe.
Suleika I, Suleika II, Epikone.
Aeolian Hall, 8:15 p. m.; violin recital by Gabriel Engel:
In Memoriam.
Chaconne.
Sonata No. III in C minor.
Violin.
Aeolian Hall, 8:15 p. m.; violin recital by John Quine:
Begi Gochi mere, Tanelgia.
Sena, Op. 20.
Sonata in G minor.
Nostalgia in F minor.
Etude in F minor.
Liszt.
Carnegie Hall, 2:30 p. m. Song recital by Hulda Lachanska, soprano:
Lungi del caro banchiere, Scherzi.
Aria, "Ah io so," from "Magic Flute."
Sommi del.
Der Schiffer, Des Madchen's Klasse.
Er ist.
Die Nacht.
La Priocesse, Un Revue.
Serenade.
The Soldier's Bride.
Wanderer's Night Song, Spring Night.
At 8:30 p. m. Concert by the New York Philharmonic Orchestra.
ALL-TCHAIKOWSKY PROGRAM
Symphony No. 5, piano concerto in B flat minor, Ely Ney; Capriccio Italien.

Friday
Aeolian Hall, 8:15 p. m. Song recital by Vladimir Rosing:
My Beloved Country.
Russian folk songs—"The Weeping Hermit."
Lament, from "La Foire de Sorocokhinsk."
Aria, Prince Vladimir, from "Prince Igor."
Borodin.
The Bee (prayer for summer), Gretchaninoff.
Rain (prayer for rain), Gretchaninoff.
The Cradle Song of Yermoukhka, Moussorsky.
The Drummer, Moussorsky.
Sally and Gaiety, Moussorsky.
The Goat, Moussorsky.
Joy in a Journey, Moussorsky.
Hopak, Moussorsky.
Carnegie Hall, 2:30 p. m. Concert by the New York Philharmonic Society:
Symphony No. 1 in C minor, Brahms.
The Swan of Tuonela, Charles E. Sittion.
Capriccio Italien, Tchaikowsky.
Town Hall, 8:15 p. m. Violin recital by Francis MacMillen:
Concerto B minor, Saint-Saens.
Chaconne (for violin alone), Beethoven.
Scott's Pastorale, Gustav Sauer.
Gavotte des Bouliers, Chantrelle-MacMillen.
Spanish Dance, A minor, Sarasate.
Nostalgia in F minor, Brahms.
Gavotte, E major, Bach-Schumann.
Introduction and Tarentelle, Sarasate.

Saturday
Aeolian Hall, 11 a. m. Concert for children by the New York Symphony Society:
Illustrating the Brass Wind Instruments.
Overture to Freyschuetz, Weber.
The Pilgrim's Chorus from "Tannhauser," Wagner.
Trumpet, illustrated by Wagner.
Excerpts from Overture "Lenore No. 2," Smetana.
Sylvia, Delibes.
Promenade and bass tuba, illustrated by Wagner.
Song to the Evening Star, Wagner.
March from "Aida," Verdi.
At 2:30 p. m. Piano recital by Ossip Gabrilowitsch:
Prelude in A minor, Sarabande in B minor.
Rondo alla turca, Mozart.
Sonata in G minor, Schumann.
Nostalgia in F minor, Brahms.
Etude in F minor, Liszt.
Carnegie Hall, 2:30 p. m. Song recital by Hulda Lachanska, soprano:
Lungi del caro banchiere, Scherzi.
Aria, "Ah io so," from "Magic Flute."
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In Memoriam.
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Sonata No. III in C minor.
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American Academy in Rome Appoints Professor Hanson

Professor Howard Harold Hanson, dean of the Conservatory of Music of the College of the Pacific, San Jose, Calif., has been appointed by the American Academy in Rome fellow in musical composition on the Frederic A. Juilliard Foundation. Among the four-teen competitors were some well known American composers, and the jury expressed admiration for the high quality of the work submitted. The members of the jury were Walter Spalding, Walter Damrosch, John Alder Carpenter, W. J. Henderson, Richard Aldrich and Oswald West.

Dean Hanson was born in Wahoo, Neb., October 28, 1898. He has studied at the Conservatory of Luther College, Nebraska; the School of Music of Nebraska University, is a graduate of the Institute of Musical Art, New York City, and held a master's degree in music from Northwestern University. At the age of nineteen he became head of the department of theory and composition at the College of the Pacific and was elected dean of the conservatory in 1919. The college has now granted him leave of absence to take up his work at Rome fellow.

His compositions include a symphonic prelude, symphonic rhapsody (performed by the Los Angeles Philharmonic Orchestra and to be performed by the St. Louis Symphony this season); symphonic legend and symphonic poem, "Exaltation" (to be performed in December by the San Francisco Symphony); symphonic poem, "Before the Dawn"; orchestral and choral score to the California Forest Play of 1920, piano sonata, concerto, quintet, piano compositions to be played this season by Percy Grainger and Mme. Sturkowsky-Ryder and a few songs, some of which have been sung by Mme. Caroline Hudson-Alexander.

Professor Hanson has written numerous articles on musical theory and he has served as guest conductor with the Los Angeles Philharmonic and the Federation of Music Clubs Festival in Los Angeles, conductor of the State Forest Play of 1920, California Blossom Festival and the Pacific American Festival of 1921.

The appointment is for three years, with an annual stipend of \$1,000 and a yearly allowance of \$1,000 for traveling expenses. Dean Hanson will enroll at the academy at the beginning of the year 1922.

Leo Sowerby, who was not a competitor for the Prix de Rome, but received a special appointment as fellow in musical composition for two years, has recently sailed for Rome with Major Felix Lamon, first professor of music at the American Academy in Rome.