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Coming to singers, good ones are rare as diamonds in the Sahara. The best one I heard in Europe was Ludwig Wulfer at the Beethoven Saal, Berlin. No singer in Germany to-day is more admired, revered, and loved. Besides feeling with the utmost strength of his heart and soul all that he sings, Wulfer possesses to the full the capability of understanding each changing mood of the music; each motive, be it ever so subtly veiled, is apprehended by him and brought into legitimate prominence. Other concert singers who possess interpretative conception as well as sheer musical qualities are Agnes Nicholls, Camilla Landi, Julia Culp (Vienna), Ada Crossley, Kirkby Lunn, Lily Koenen (Finland), Gervase Elwes, John Coates, Ffrangeon Davies, and David Bispham. There are many others who have attained a certain amount of eminence, but their continual indulgence in the sickly effusion and sentimental triviality that passes for the modern English song makes them unworthy of any artistic notice."

—Celebrated Conductors.—

"You have had an opportunity of comparing the methods of many orchestral conductors?"—"Yes; in London I heard concerts directed by Richter, Wood, Fiedler, Ysaye, Nikisch, Cowen, Campanini, Rischbaum, and Safanoff, and on the Continent by Chevillard (Paris), Weingartner (Berlin), Franz Schalk (Vienna), Schneevoght (Munich), Birnbaum (Geneva), Toscanini (Milan), von Schuch (Dresden), Mottl (Munich), Braby (Brussels), and Scharrer (Berlin). Richter's conducting is notable for its textual rigidity, rhythmical precision, and assertiveness, a vice-like grasp of the forces at command, an idolical demeanour, inscrutable in its immobility, and insight which is comprehensive to the point of omniscience. Wood is fine in Tschaiakowsky. He brings out the fatalistic gloom, the extreme sensitiveness, and barbaric splendour that permeate the Russian mind. I shall never forget Max Fiedler's rendering of the 'Meistersingers' overture. One heard the unimpeded march forward, and distinguished every delicate impediment thronging the way. Weingartner is ideal in Beethoven. He is big, broad, virile, masterly. Nikisch takes emotion as his keynote. He unveils hidden meanings with keen intuition. His 'Tristan' interpretation from a point of analytical insight is quite astounding. He unravels the thematic thickness of the

score until it becomes clarified and comprehensible even unto the unenlightened mind. Mottl is quite dissimilar. He does not seek to portray human passion, as Nikisch does, but gives in its place a kind of intellectualized emotion. Safanoff shows a complete grip of the orchestra. His climaxes were the most elemental I had ever heard. In their onward trend they were inexorable, and absolutely granitic in their culminations."

—Richard Strauss.—

"You have heard 'Salome'?" "What was your impression of the work?"—"I think the whole artistic structure represents in music the ultra-modernity of that conception of the art for which Strauss now stands as the typical and pronounced leader. It is the bursting of the academic bonds, and the courageous declaration that the voice and the instruments are all to be a unit in their utilization as the expression of ideas as well as facts, and for the colouring of moods as well as modes; for the accent of mind as well as the accent of matter. With Strauss, his originality and the fact that he says what he has to say as he feels impelled to say it gives him the authority, the personal following, and the attention of the musical world."

"How do you account for the opposition directed against the work?"—"Whenever the public are found immediately to appreciate a work it follows that the composer is merely giving them what they have had before, dressed up in another form. The attitude of the public has always been and will ever be one of opposition to innovation, in which light they insist upon regarding extensions of the field of art."

—Music of the Future.—

"As the result of your study of music of the present day, what direction do you think music will take in the future?"—"I believe that the art of the future will be the depiction of soul. Carriere has done it in the wonderful canvas 'Maternity' in the Paris Luxembourg; Whitman in his poems 'Leaves of grass'; Strauss in his 'Alsa Sprach Zarathustra' and 'Ein Heldenleben'; Elgar in 'Gerontius'; and Auguste Rodin in his wonderful slab 'The Thinker'. Music to-day is in a crisis of rebellion against classical art; not only against classical form, a medium that is scientific in its nature and abstract in the end to which it leads, but against classicality of idea. In the future, I fancy, we shall see cultivated a huge area of thought and emotion, the merest fringe of which has yet been touched. Strauss has only anticipated the music of the future, which will be polychromatic. He is actually an apostolic colourist; he has amplified the idea originated by Berlioz that colour and not design is the supreme manifestation of creative art. I believe the coming orchestra will be made up of instruments of unfixed tone, the octave will contain many more intervals than it does at present, and the form, instead of being classic and theoretical, will be much freer and more psychologic."

RETURN OF MR. TREHARNE

AN INTERESTING INTERVIEW.

MUSIC AND ART IN EUROPE.

Mr. Bryceson Treharne, who in December last left Adelaide on nine months' leave of absence, returned from his visit to Europe on Saturday. Speaking to a representative of "The Advertiser" of his trip, Mr. Treharne said that he had had an exceptionally busy time, often attending as many as three concerts a day, but in doing so he had been enabled to hear most of the world's greatest artists.

"Among pianists," he said in reply to a leading question, "I should certainly rank Godowsky first, with Paderewski, Busoni, Pachmann, Sauer, and Carreno in close competition. Among the younger generation Backhaus is unquestionably the finest, but Adela Verne and Percy Grainger are climbing the ladder rapidly. Godowsky is a consummate artist. His tone is ravishingly beautiful, and he is endowed with a phenomenal aggregation of intellectual and emotional qualities. Paderewski's personality is as strong as ever. No one can make an instrument suggest so much to the musically uncultured. There may be greater executants, but no one surpasses him in the manly breadth of his readings, and his extraordinary keenness of perception. Unlike many another artist, he is always bent on making his audience understand what he plays."

"Among string players there is little to choose between Ysaye and Kreisler; both are remarkably fine. One of the wonders of the age is young Mischa Elman. He is 16 years of age, but he plays with extraordinary maturity and significance. I heard him play the Beethoven, Brahms, and Tschaiakowsky concertos; three of the most difficult works in the whole realm of violin literature. Another phenomenal player is Kussewitzky, a double-bass virtuoso. He produces a warm resonant tone of a cello-like sonority. Moreover, it never coarsens, even in the extreme ranges. His phrasing is masterly, and he has, in an eminent degree, that uncommon ability to make his unwieldy instrument sing sweet sounds."

Did you hear Kubelik?
"Yes; and Marie Hall also. They are both pupils of the same master, and curiously alike. They both shake delicate tone colors out of their violins much as the wind shakes dewdrops from a rose—just as airily; just as listlessly."

Did you hear much in the way of opera?
"Yes. I had two seasons in England. The principal items of interest were Wagner's 'The Meistersinger,' 'Lannhauser,' 'Lohengrin,' and 'The Flying Dutchman,' under Richter's direction. There can be no doubt that his interpretations have been conducive in a considerable degree to the increasing esteem in which Wagner's music is held in England. The orchestral playing throughout was distinguished by unflinching significance, resulting from clearness of phrasing, accentuation of important inner parts, and a general richness and perfect balance of tone that cause a perennial source of delight to the ear. The operas were also happily cast. Madame Melba still retains the luscious brilliancy of her voice, although her acting is stilted and unnatural."

"The performance of greatest interest to me was that of Richard Strauss' 'Salome,' which I heard in three places, Berlin (where it was conducted by the composer), Cologne, and Brussels. So much attention and adverse criticism have been directed to this opera that the main issue—its direct bearing upon future art—has been lost in the maelstrom of controversy. It was said of Wagner that he was devoid of melody. This view has long since been abrogated. So it is with Strauss. Another novelty was Debussy's setting of 'Pelleas and Melisande' at Frankfurt. This is the most beautiful of Maeterlinck's plays. Debussy has been as successful in this as Strauss has been with Wilde's 'Salome.' I heard some symphonies of Bruckner in Berlin and Dresden, and a glorious interpretation of 'Tristan,' with Mottl conducting, at Munich; 'Aida' at La Scala, Milan; some performances by the Lamouren, Kaim, Ysaye, and Berlin Philharmonic Societies, and a vocal recital by Ludwig Walther in Berlin. The last named is a great artist."

Did you hear any choirs?
"Yes; most of the principal London societies, as well as the Leeds Festival Chorus and the Singakademie Choir in Berlin. The Leeds Chorus, conducted by Richter, sang Beethoven's Mass in D with conspicuous ability and power. The perfect balance of the parts produced the utmost effect, sounding at times like blocks of solid stone. I also heard the

Bach Choir in Parry's 'Love that casteth out fear' and Beethoven's 'Choral fantasia.' In listening to this choir I was pleasantly reminded of the excellent choral singing which we in Adelaide have had from our local Bach Society. The London Choral Society is an enterprising body, and is doing splendid service in introducing new works."

"Naturally most of my time was taken up by music, but in my spare moments I had time to witness performances by Rejane, Duse, and Yvette Guilbert. The first-named in 'Sappho' fairly skins emotions alive, and in her acting there is a sort of canaille attractiveness. Duse I saw in D'Annunzio's 'La Gioconda' in Milan. Her entire assumption was on a plane of exalted realism."

"In painting and sculpture the works of Max Klinger, Frank Brangwyn, Constantine Mennier, and Auguste Rodin impressed me most. Klinger's 'Christ in Olympus' and 'The Judgment of Paris' at the Vienna Modern Gallery, and his colossal sculptural monument of Beethoven at Leipsic, are epoch-making works. Brangwyn is a symphonist in color. Mennier's 'Puddler' and Rodin's 'Thinker' are full of sense and feeling; they seem to have successfully translated impressionism into sculpture. They awaken moods, and have the effect of not only stimulating the eye, but also the higher centres of conception and judgment."

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AUSTRALIANS IN ENGLAND

USEFUL ADVICE FROM MR. TREHARNE.

During his recent tour in England and the Continent Mr. Bryceson Treharne met many Australians, and in chatting to a representative of "The Advertiser" on the subject, he said—

"Some are doing well, and others are, I fear, faring badly. In most cases people from Australia overrate their own resources, both physical and financial. They forget that for success they must possess talents of an uncommon order, fidelity of purpose, persistent patience and perseverance, plenty of money, and an intimate knowledge of other arts besides their own. This is essential in order that something may be known of the unity of spirit that makes the bond between diversities of art-form; otherwise painting, sculpture, and literature are but mere by-words. Ignorance on this point crabs, confines, and stultifies anyone's musical nature. Exclusive specialisation in any art is a mistake. The duty of the artist is to strive to interpret truth in life, and if the mental outlook is circumscribed, the interpretation resolves into a hopeless state of inadequacy. Then, again, the importance of being possessed of ample funds cannot be over-estimated. They afford one complete exemption from doing many sordid and base things, such as conforming to managers' inordinate demands, singing rubbishy ballads for the sake of ameliorating publishers' and casually one's own pockets; sinking one's ideals in the mire of low public taste; in fact, doing all that one's better nature revolts against. Talent alone, without the sustenance of sound financial resources, is of little avail, and will only dull all aspiration and provoke a great and bitter disappointment. Unless people are blessed with all these good elements, and as many more as Nature, in her beneficence, has been pleased to confer on them, I would advise them to stay at home. Europe has no room or welcome for them."