

MUSIC AND PLAYS

A FEW nights ago the second composition of Leken, the marvelous young Belgian (deceased), ever given in Canada was done to a select audience of half a dozen music lovers by Mr. Vigneto, of the Hambourg Conservatory, and Mr. Ulysses Bachler, pianist. This was a sonata for violin and piano, a luxurious and colourful work replete with passion and form and remarkable rhythm. The few who were privileged to hear it realized what European music lost in this Chatterton of music, pupil of Cesar Franch.

Belgian music, of course, has been demoralized by the war. One of King Albert's violinists, now in New York, has much to say on this head:

There have been many stories from Belgium, he says, of the things that were, and now Edouard Deru, a prominent musician of that country, has arrived here to tell still another—how the whole musical life of his land was swept away by the advent of war. Belgium is unique in that respect, he points out, for while the musicians of France, England, Germany, and Austria suffer because they cannot ply their calling as they did before the war, there are still some concerts and some audiences, but Belgium is the only sovereign nation whose musicians are exiled or without hearers as a whole, the places where they once held forth now occupied by alien invaders.

The masters of the famous Belgian school of violinists are scattered; the Theatre de la Monnaie, one of the principal operatic institutions of Europe, is untenanted save by Germans; and there is no more occupation in the whole of Belgium for teachers, orchestral players, or the givers of concerts.

Edouard Deru is the Court Violinist to the King and Queen of Belgium, and he clings proudly to the title even in exile in America. He is a prominent violinist, an associate of Eugene Ysaye, with whom he appeared in public and whose classes he used to conduct during Ysaye's absence. After a few months of the war he managed to get to England. He stayed there some time and recently he came to America, and is established with his wife in a French boarding house not far from Times Square. His purpose here is to give concerts for the relief of Belgian musicians under arrangements with a committee established in Brussels.

The principal Belgian artists, exiled from their own country, are spread through many lands. Most have found a refuge in England, and a few are in Switzerland, while others are in still other places.

Eugene Ysaye is in London with his family. He has played many concerts everywhere in England with de Pachman. His three sons are at the front doing their duty. They sometimes come to London to see their parents when they get a short leave.

Ernest Van Dyck, who was living near Antwerp when the war broke out, is conducting a singing class at the Conservatoire at Paris. Cesar Thomson is with his family in Italy. His son has been wounded at the front, and his son-in-law, who was an Italian officer, was killed. A. De Greef, the principal piano teacher of the Conservatory of Brussels, is also in London.

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Dunsany's N. Y. Vogue.

LORD DUNSANY, the brilliant author of *The Lost Silk Hat*, *The Glittering Gate*, and a shoal of other modern diamonds of little drama, is becoming a vogue in New York. A

SYBIL CARMEN IN THE ZIEGFELD MIDNIGHT FROLIC



RUTH CHATTERTON AS THE CINDERELLA COOK

IN

COME OUT OF THE KITCHEN

AT COHAN THEATRE

couple of years ago *The Glittering Gate* was given its first Canadian performance in Toronto, at an art club, a little two-man piece of exceptional blending of brilliancy, wit and humorous mysticism. *The Lost Silk Hat* is due to go on at the same club in a couple of weeks. Says the *New York Times* of this clever dramatist:

Speaking of Dunsany (as one does from time to time between references to "Pierrot the Prodigal"), he has quite come into his own this season. After waiting five years and more for so much as a hearing for any one of his pieces in the commercial theatres of New York, he has suddenly seen four produced on Broadway within a single month, and a fifth promised for production before the end of the winter. Every one is talking about Dunsany now, and nearly every one is writing about him.

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Mediaevalism in Opera.

FRANCESCA DA RIMINI, the new Italian produced at the Metropolitan week before last, and outlined in these pages last week, seems to be an odd mixture of mediaevalism and modernity. Says a critic:

Conjecture balks and is baffled in trying to represent the feelings of good opera-goers of those times confronted with what the successors of Auber and Thomas, Rossini and Donizetti have brought into opera. "Francesca da Rimini" would occasion not the least of this bewilderment.

In his quest for characteristic colour and the suggestion of mediaeval atmosphere, Zandonai has introduced some instruments into certain scenes of "Francesca da Rimini" that purport to be mediaeval. These are a lute, a viola pomposa, a piffero. They serve their purpose admirably and give a new and unfamiliar touch in the passages where they are employed, in little orchestras and in a trio on the stage.

The verities of history are not exactly preserved in the form in which at least two of these instruments are presented in "Francesca." The lute used is entirely strung with wire or wire-wound strings, and the effect is something like that of a larger and more sonorous mandolin. The mandolin of to-day is, indeed, the descendant, and the only living one, of the lute, the most popular and widely used instrument of the seventeenth century and earlier. But the strings of the lute were entirely of catgut until toward the end of the seventeenth century, when silver-spun strings were introduced, but only for the bass. The true lute had a very tender and sensitive tone, delicately coloured, and would have been quite too soft and lacking in penetration for use on the stage and with the overpowering sonorities of other instruments. The wire-strung lute is exactly what Zandonai desired for his effect, which carries, is distinctive and suggests just what he wanted.

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GATTI-CASAZZA, manager of the Metropolitan Opera in New York, has written his second article for the *New York Times Magazine* in nine years. Gatti is too busy managing singers, actors and orchestras to write more than once in five years. When he does he must have something to say. And this time he talks about a very old opera which he revived for Gotham last week. In telling the story (Continued on page 27.)

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