

SALOMEA KRUCENISKI.

By J. H. Duval.

(Musical Courier, New York City).

The American public, especially the New York public, has heard many of the world's greatest operatic artists in recent years, but not all of them. Even during the Grau Regime when every effort was made to bring together as many of the foremost singers and operatic artists of the world as could be crowded into one theater, when we had Romeo and Juliette with Edouard de Reszke as Friar Lawrence and Plancon as Capulet in the same cast, when Melba or Parnes even sang Micaela, when we had Giovanni and Les Huguenots with those never-to-be-forgotten ensembles, yet even then many artists of equal stature were heard in Europe who did not come to this country at all.

We still continue to have our share of the opera singers who stand highest in the Italian career and some other as well, and in the concert field one could almost say we hear all of them—and yet—there is someone we have not heard who excels in opera and concert, the only artist who in the opinion of this writer, possesses the same superlative qualities of Chaliapin, but in a feminine way: Salomea Kruceniski.

It seems strange that this great dramatic soprano, this superb interpreter both vocally and dramatically of the operas of Wagner and Strauss and the songs of all nationalities has never been heard either here or in England. And she has all the qualities in abundance that are demanded of an artist by the audiences and critics of New York and London.

Kruceniski! Why, her name is not known here at all.

"What is she like?" you ask.

I hardly know where to begin to describe her. Kruceniski is so complex that one never knows what is gripping one most when listening to her, when seeing her. Yes, she is really as much to see as to listen to. There is nothing of the usual prima donna about her at all. From the time she steps on the stage or concert platform she immediately awakens the imagination and the listener has poetical visions. Each phrase she sings is laden with meaning. Each movement of her body is correct and beautiful. She charms the eye and satisfies the intellect.

She is tall, gracefully robust, a woman of great strength and her heroic frame is free from superfluous flesh and remains as delightfully youthful to-day as when I heard her as Adriana Lecouvreur at the Lirico, in Milan, when she and Titta Ruffo were scoring their first real triumphs under the magnetic baton of the great Mignone.

Rodin said human beauty was expression of the face and grace of the body. So I can say Kruceniski is truly beautiful, for added to her graceful body is a face of rare nobility and sensitiveness. She is a Juno who can become a mortal at will and express all the human passions.

Her voice is a real dramatic soprano—a heroic dramatic,—the sort one rarely hears in our day. It is of great power and range, well under the control of the artist who uses it as a means of expressing the intent of the music she is interpreting. "Le chant d'expression," as Maurel described it, is never sacrificed to any effect that is purely vocal.

Like Chaliapin, to whom I have already compared her, she delivers the text with such truth and intensity, and her personality, like his, is so tremendous that we cannot remember the voice even after a song recital. We leave under the impression of the music and poetry we have understood so profoundly.

Her style, although very personal, is still classical. Positive intonation never fails her no matter how she is entering into the emotion of her role, and as in the case with the great master interpreters of the past—Maurel, Lehmann, Jean de Reszke—the line of her singing is never lost. She is ever playing on her instrument in a musical way even when leaping from rock to rock as she sings the cry of the Walkure.

I shall never forget her Brünnhilde. What all-compelling virility! Her voice, her every gesture is so full of life and nature as the music itself. One might think Wagner had created her.

To have heard her as Isolde is to have heard Isolde. She is Isolde.

And Salome of Strauss, with which she scored such triumphs at the Scala of Milan, all over Italy—at Petrograd and Warsaw. The lascivious voice, the seductive glide, the weird orientalism of it all!

Other operas in which Kruceniski has triumphed are Aida, Loreley (Catalini), Electra (Strauss), Phédre (Pizzetti), Adriana Lecouvreur (Gibea), and the whole general repertory for a dramatic soprano of the heroic type.

Kruceniski was born in Lemberg, the daughter of an Ukrainian clergyman. When a mere child she graduated from the Conservatory of that city as a pianist, with highest honors and a gold medal. She already began vocal study which she continued in her native city for a time, later going to Milan where

she perfected her voice and studied repertory. She sang in Cremona, Parma and Trieste after which she was called to Russia to sing in the Imperial Opera at St. Petersburg. After several seasons in Russia and Poland she returned to Italy where she quickly jumped into real fame in Aida and La Walkiria at the Costanzi in Rome. Later she appeared in all leading opera houses of Italy, Spain, Portugal and South America. Mignone, Toscanini and other prominent conductors of Italy vied of each other in securing this great artist to create roles, and honors were bestowed on her by the Queen of Italy, the King of Portugal, the Czar of Russia, and numerous rulers and celebrities.

Several years ago Kruceniski tired of the stage, of always singing in the same theaters, interpreting the same roles. She had long been a devoted worshipper at the shrine of the great German masters and their songs together with those of the Russian composers she had studied and sang for herself and her friends. She resolved to devote herself to this line of work and rest from opera for several years at least.

So for the past three seasons she has been giving recitals of a high order throughout southern Europe and South America, and if any artist can give the songs of Brahms, Strauss, Wolf, Schubert, Schumann, Rimsky-Korsakoff, Ravel, Franck, Moussorgsky a start toward the favor they find in the northern countries, Kruceniski is that person.

The Queen of Italy had her give a concert at Court following her sensational success in a public recital at Rome.

Like Schumann-Heink and Chaliapin she is of artistic stature, sufficient to link up with the great past in concerts and recitals, and in opera, if she could be induced to give some performances

of her great creations, we might think we were back in those good old days we are ever lamenting. What memories she would awaken! For she has much of the song gift of Lehmann together with the scenic art of Bernhardt and—the personality of Kruceniski.

She sang first a fine piece of vocal art rarely if ever heard here, namely, an aria "D'Ottavia" by Monteverdi, following this with an air by Pasquini, 1687-1710, and then from modern Italy came Respighi's "Nebbia." Another Italian song was "Fiaba-Pestiroso" of Montepello, and closing the group was the Spanish "Yota" by De Falla. A Polish, French, English and German group began with a rarity, indeed, a song by Paderewski, entitled "Song of the Dudar," and sung, of course, in its native tongue.

Mme. Kruceniski sang this lyric with much skill and understanding and the appreciative audience liked it. A song in English was Cadman's "Land of the Sky Blue Waters." Standard songs in Russian and Ukrainian and folk songs of the Ukrainian soil closed the program. Words of praise belonged not only to the singer but to her accompanist for the enjoyable program.

TRIBUNE

Mme. Kruceniski Provides 'Songs of All Nations';

Mme. Kruceniski at Mecca

For the second consecutive Sunday Mecca Auditorium harbored no New York Symphony Concert, but on Saturday night it was the scene of a song recital by Salomea Kruceniski, Ukrainian soprano, who has had a long operatic career, including appearances at La Scala in Milan, in the days of Mr. Gatti-Casazza's directorship of that house. Mme. Kruceniski provided a program of "songs of all nations."

Naturally, Mme. Kruceniski had to omit certain nations from the program, but she offered numbers in seven languages: Italian, Spanish, French, German, English, Russian and Ukrainian. Her voice is not entirely free from evidences of time: high and strong notes brought a certain suggestion of effort, but she sang expressively and skilfully, with a quality of tone deserving praise at its best. A sustained number, such as Rachmaninoff's "The Lilac," received an admirable interpretation, with a smooth, clear and expressive quality of tone. Mme. Kruceniski's stage presence also was a marked asset in her performance, for which Vito Carnevali was accompanist.

Mr. Gatti-Casazza, for whom she had originally created some of the great Wagner and Strauss rôles in Milan.

Mme. Kruceniski is a dramatic singer of power and poise, as she showed in her first Italian airs of Monteverdi, a beautifully sung "Nebbia" of Respighi and, without text or printed notes, the Spanish dance song, "Yota," by De Falla. Paderewski's "Song of the Dudar" in Polish preceded her French and German group, while Cadman's "Sky-Blue Water" was done in English, which, if not the best of the singer's eight languages, nevertheless carried more emotional appeal than most Americans have put into that lyric air.

Vito Carnevali accompanied the songs, including an interesting final series of Kruceniski's own Russian and Ukrainian melodies, ranging from Rachmaninoff to Moussorgsky. Here, as in the opening Italian pieces, the warmth and range of voice responded to the more familiar tongues. Mme. Kruceniski, a heroic figure in bronze-red velvet and gold, was greeted personally after the concert by many musicians of New York.

Metropolitan Opera House
NEW YORK CITY

FEB 6 - 1922

SALOMEA KRUCENISKI

There was a strangely tense atmosphere about Mecca Temple Saturday night when Salomea Kruceniski gave her American concert debut.

Many members of prominence from the Metropolitan Opera Company had been scattered throughout the audience. William J. Guard, Esq., he who directs the destinies of the proceedings of the Metropolitan Opera House, had come to bring the regrets of Giulio Gatti-Casazza, who was in bed with a cold.

Mme. Kruceniski had been a prominent member of Mr. Gatti's company in Italy, had sung important rôles, and if the information is not incorrect, she had created the character of "Salomea."

The artist herself was something of a plaintive figure, still very lovely, though past her youthful days. One could tell at once, in her bearing, a woman who had known homage well deserved. She bore her history with modesty, though it was not hiding. Her voice, delivered with the typical Slavic production, still had beauty and splendor. At one time it must have been glowing and flaming with passion.

Saturday night, Mme. Kruceniski offered a program of songs of all nations and she impressed the spirit of her different countries well. Vito Carnevali was her efficient accompanist.

MME. KRUCENISKI'S DEBUT.

Soprano of Russian-Polish Border a Singer of Power and Poise.

Salomea Kruceniski, soprano of the Russian-Polish border, whose distinguished career in opera, both in Italy and South America, is known to many in countries that have never heard her, was introduced to North America in a recital of "Songs of All Nations" last evening at Mecca Hall. She was greeted by an audience, including local musical celebrities, and several representatives of

Part II.—American Indian Song, "Cadman," S. Krushelnicky; Indian Song, "Rimsky-Korsakoff," S. Krushelnicky; I Loved, "Shevchenko-Rachmaninoff," S. Krushelnicky; If I Were Rich, "Shevchenko-Lyssenko," S. Krushelnicky; Hopak, "Shevchenko-Mousorgsky," S. Krushelnicky; Ukrainian Folk Songs, S. Krushelnicky.

Part III.—Oy Rano, "Stupnickiy," Ukrainian Choir; Oyhore Kalyni, "Koshyts," Ukrainian Choir; She Ne Vmerla, "Ukrainian Hymn," Ukrainian Choir.

THE NEW YORK TIMES.

SUNDAY, FEBRUARY 26, 1928.

Association at Washington.

Brokers Station 2.30
**Recital Honors
 Ukranian Poet**

**St. Michael's Church Choir
 Assists Prima Donna**

Before an audience of more than 200, Madame Salomea Krushelnicky, soprano prima donna of the La Scala Opera Company of Milan, Italy, gave a recital last night at Phillipsburgh Hall, assisted by the Ukrainian Choir of St. Michael's Church. The event commemorated the 67th anniversary of the death of Taras Shevchenko, famed Ukrainian poet.

She opened her program of six numbers with Cadman's "American Indian Song," which was followed by "Indian Song" by Korsakoff. The words of her next three numbers were written by Shevchenko. They were "I Loved," by Rachmaninoff; "If I Were Rich," by Lyssenko, and "Hopak," by Mousorgsky. Miss Krushelnicky concluded her recital with a group of Ukrainian folk songs.

The concert was opened by the singing of the Star Spangled Banner by the choir, under the direction of Professor Michael Fatink. "Zavtschanie," by Verobkevych followed. Other numbers sung by the choir were "Dumy Moyi," by Verobkevych; "Oy Rano," by Stupnickiy; "Oyhore Kalyni," by Koshyts; "Heyupoll," by Koshyts, and "She Ne Vmerla," a Ukrainian hymn.

In a short address, Dr. Luke Myshuha of Jersey City eulogized Shevchenko as the "Lincoln of Ukraine."

"It is fitting and proper that we should commemorate the death of Taras Shevchenko, for it was his inspiring poems, written during the time that Ukraine was under feudal rule, that brought the lower class people to realize that all men are created equal," he said.

"Shevchenko spent the greater part of his life in prison, because of his stirring works, yet his name will go down through the ages as one of the great men of Ukraine."



Mme. Salomea Kruceniski

after many years of successful concert work abroad is now en tour in America. She will give her next New York song recital at Carnegie Hall in April.

IL LAVORO -

- Domenica 26 Febbraio 1928

**Una tournée di Salomea Kruceniski
 nell'America del Nord**

Si ha da New York che la celebre artista lirica Salomea Kruceniski sta compiendo per la prima volta nell'America del Nord un importantissimo giro artistico. La grande concertista riscuote ovunque applausi, trascinando all'entusiasmo il pubblico, ed i giornali locali esaltano la sua arte squisita.

Nel suoi programmi artistici figurano largamente liriche di autori italiani; fra le quali si notano alcune del nostro giovane maestro Federico Mompalao.

dows, Nizankowsky; The Bent Oak, Haywronsky; On Sunday Morning, Lopatynsky.

Jewel Number Superb

To one uninitiated to the complexities of the Ukrainian tongue, the words were secondary. Her interpretations, judging from the titles of the songs, explained a great deal. The Jewel number was superb and the freshness of her Sunday Morning number revealed a bright, sunny, spring-time Sabbath morn.

Mme. Kruceniski has a voice that is powerful. Its ringing tone is more suited to the operatic stage than to the small concert hall. Even though she restrained herself, Saturday night, it was a concert not to be missed and was most certainly appreciated by her own countrymen. Mr. Baleshta introduced the star in a short speech in Ukrainian and English. Her accompanist was Evelyn Wildgoose.—F.C.

She scored an emphatic success, from a public which seemed to be overwhelmingly Ukrainian, as she herself is. She does not address herself to the American taste in vocalism, in style or in artistic intentions; but she is one of the most imposing musical individualities known to this country today.

Her vowels and consonants were not a great deal clearer than her intonation was precise, and apparently she had slight sympathy with the noble form of the Monteverdi aria with which she opened her program. Yet the warmth and sincerity with which she sang it pointed out with inescapable effectiveness its nobility, its depth of feeling, its remarkable appropriateness of expression, and made the aria seem as full of life and of detail as if it had been written within the past generation.

In that aria, and in her other material, Mme. Kruceniski was evidently inspecting her music from within, gauging its emotional sense, and recreating it, not according to its outward perfection, but according to its original, inward significance. And because of the wealth of understanding with which she did this, her recital must rank as one of the most stimulating of the season.

"Walkure" at the Costanzi in Rome. Later the leading opera houses of Italy, Spain, Portugal and South America heard her, and such prominent conductors as Toscanini and Mugnone vied with others in securing Kruceniski for various roles.

For three years Kruceniski has been giving song recitals in southern Europe and South America. The songs of the German masters and of Russian composers are considered her forte, yet Franck, Debussy, Ravel, Chausson, Williams, de Falla and Respighi figure prominently on her programs. A performance before the King and Queen of Italy in 1925, a singular honor as such an event is held but once a year, came as the result of her sensational public successes.

Noted Ukrainian Singer to Appear Here on Sunday

MME. SALOMEA KRUCENISKI, foremost Ukrainian opera and concert singer, will pay her first visit to Detroit Sunday evening, when she gives a recital of Ukrainian folk songs in Deutsches Haus.

The United Ukrainian choirs of Detroit will assist in the programme, which is in the nature of a commemoration service for Taras Shevchenko, famed Ukrainian poet.

Mme. Kruceniski is famous in the opera houses and concert halls of Europe, and next season plans a tour of the American concert platforms.

She is to whom Puccini entrusted the title role of "Mme. Butterfly," when he rewrote the opera after its first disastrous start, and under Toscanini at La Scala she scored repeated triumphs in the great operatic roles. In the case of Strauss' "Electra" and "Salome" she created the title roles.

MUSIC

By EUGENE STINSON

Music from inside and Out

There are two radically different ways in which musicians may approach their tasks, and these could scarcely be more emphatically exemplified than they were by yesterday afternoon's concert-givers.

Salomea Kruceniski, making her first local appearance at Orchestra hall, and publicly admitted, on the front page of her program, to be the world's greatest operatic singer, kindly allowed her audience to draw its own conclusions about her prowess in recital.

THE ANN ARBOR DAILY NEWS.

ANN ARBOR, MICH.

Salomea Kruceniski Sings in Detroit this Sunday

Soprano, of Operatic and
Recital Fame, Finally
Comes to U. S.

Appearing in Detroit this Sunday evening in recital at the Neue Deutsches house is Salomea Kruceniski dramatic soprano. Madam Kruceniski, who arrived in this country a short time ago, expects to concertize here next year. She appears in Detroit under the auspices of the combined Ukrainian societies of that city. A number of Ann Arbor residents are planning to take this opportunity to hear the artist. A reception will follow the recital.

The name of Kruceniski is one almost unknown in the United States. Yet, the reputation she has earned in Europe and South America is of the finest. The late Enrico Caruso considered her one of his foremost collaborators on the operatic stage. Born in Lemberg, she graduated as a pianist from the conservatory of that city when a mere child. She already had begun vocal study at that time. This she took up again at Milan, perfecting herself as a singer, and training in repertory.

Professional engagements followed at once at Cremona, Parma, and Trieste. Soon she was called to Russia, to sing at the Imperial theater at Petrograd (then St. Petersburg). Returning to Italy after seasons in Russia and Poland, real fame became hers after appearances in "Aida" and the

European Soprano Will Sing Tonight



SALOMEA KRUCENISKI, creator of various important operatic roles and now on her first American visit, will take part in exercises to be held this evening at Deutsches Haus by Detroit's Ukrainian population.

Aminey Herold

CHICAGO, ILL.

MME. SALOMEA KRUCENISKI, Ukrainian singer, formerly of La Scala and the Paris Opera, announces a recital this afternoon at 2 in Orchestra Hall. She will sing songs by Lysenko, Nizankowsky, Lopatynsky, Haywronsky, Rachmaninoff and Moussorgsky and a group of Ukrainian folk-songs. The concert is given in celebration of the birthday of Taras Shevchenko, Ukrainian poet.