

Berlin



At the age of 30, Maud Durrant was living the shame of the past five years following the conviction and execution of her brother Theo for murder in San Francisco.

Maud's reaction to this family disgrace was to abruptly change her life. She created a series of "musical interpretations" and as Maud Allan, she launched her "new art" in 1906 in Vienna. Controversy began with her public performances of biblical story - The Vision of Salome.

Public

Andrews & Bell
reproduction

A news report stated:

"the gates of Munich were closed ... the Mens' Club for the Fight Against Public Immorality had moved strenuously. The morals of Munich must be preserved. Ergo, Miss Allan must not dance."

CLIPPING FROM M.S.

HEADLINES

By 1908 Maud had achieved enormous success in London, along with notoriety. Her Vision of Salome made her the darling of London society and triggered the Salomania rage.

MUSIC

"Felix Cherniavsky"

PAINTINGS

She toured Russia, the Continent and North America and her imitators flourished and cashed in.

In 1908 the New York Times editorialized
"The Salome pestilence we are having is a Salome epidemic. ... what we most deplore is the shockingly bad taste of it all. It is rampant vulgarity".

The best documented years, 1914 and 15, introduced the Cherniavsky Trio into Maud's life. These musicians joined her on a tour which included India and Australia. This was 18 months of publicity stunts, passionate encounters, injuries, and the beginning of the decline of Maud Allan's "art".

MUSIC

In 1910 Maud commissioned Debussy to write a score for "Khamma", her ambitious new work. The debut of this production ran out of money prior to the 1916 North American tour of the "Maud Allan Company" of musicians and dancers. The critics blew hot and cold, but, her hometown San Francisco, remembered, and welcomed her.

Photo of him
cheque.

HAAR
LINKS

She continued to tour from 1917 to 1923, performing solo again in London, with much less success, then Egypt, France and Belgium. In 1925, she returned to the United States but did not appear on the stage again until her final performance at California's Redlands Bowl in 1936.

deb
drawing
book
prog
news drawing
CV chin
to arm

17 years

Etienne Amyot, a musician friend, described the 63-year-old Maud during a rehearsal for this Concert:

Beatnik

*headline
PROGRAMME*

....the moment she ~~started~~ to move it was as though she had recaptured youth. She was a very remarkable artist and had music to the end of her finger tips.

no felix..... *warm images
10 Seas.*

Made desolate by financial problems Maud fell into obscurity.

SWAN SHOT.

Towards the end of her life, the Cherniavsky's arranged to have her live in a resthome, where she died in 1956 -- all but forgotten.

Young one

See page 18

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London 56

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"Felix Cherniavsky"

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Spook Lane 18

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In 1910 Haud commissioned Debussy to write a score for "Salome" in which she was to play the role of the titular character. The product ran out of money or to the American tour of the "Haud Allan Company", of which she was the star. The critics play hot and cold, but her method, San Francisco, remembered, and welcomed her.

She continued her tour from 1917 to 1923, performing in 1920 in London with much less success than in France and Belgium. In 1925, she returned to the United States but did not appear on the stage again until her final performance at Carnegie's Redlands Bowl in 1936.

Beat Bank

Esther Haud: A musical friend, described the 63-year-old Haud during a rehearsal for this Concert