



## SHARPS AND FLATS

Official recognition as one of Germany's "immortals" has been extended to Richard Strauss at last. He has been elected a member of the Berlin Royal Academy of Arts.

Richard Strauss's next opera is going to be as simple in style as Beethoven's. The plot will be of no importance whatever. In fact, the libretto will be a mere peg for hanging on the sides, which will be elaborate and full of ornaments in Strauss's most florid style. The orchestra will consist of fifty musicians, who will play accompaniments that can be easily arranged for harp or guitar in the theaters, which cannot afford an orchestra.

Teresa Carreno, naturalized American citizen that she is, continues to make propaganda in the Old World for the New World's Melodist. In featuring his piano concerto in D minor at most of her many engagements with orchestra in the Continent and in England this season she has been doing more than any other pianist to win cosmopolitan recognition for the greatest composer America has yet produced.

Eleven-year-old Pepito Arriola, the Spanish Wunderkind who was taken in hand by Arthur Nikisch for a time, and now with Alberto Jonás in Berlin, has a new rival in his own family. A diminutive sister of three summers made her debut as a piano prodigy in Berlin the other day, assuming the name of Pilar Oortio for her public appearance—to shield the wondering parents from any accusation of attempting to corner the market in precocious genius. The small sister evidently has enough talent to keep her brother working hard to avoid an eclipse.

Another American girl for a German lyric stage! This time Brooklyn, which has already pointed with pride to Florence Broadbent, chorine, the debutante as one of its daughters, Rose Schoverling is the name of the young woman who has just placed her signature to a three-year engagement with the Wiesbaden Court Opera, which shares with the Berlin Royal Opera the Kaiser's personal interest.

Mrs. Schoverling's soprano is what the Germans classify as jugendlich dramatisch (youthful dramatic), which means that the Evas, Evens, Elizabeths and Stenglins will fall to her lot as she is ready for them.

The efforts of Raffaele Cavallo, director of the Denver Symphony orchestra, and his associates to raise the amount necessary to place the organization on a sound financial basis have not met with the success they desired. The orchestra, which is a temporary obstacle, Mr. Cavallo hopes to stimulate new interest in the enterprise, which means so much to the musical life of the city, by giving a series of four symphony concerts, in March and April, entirely on his own responsibility. Through pamphlets which have just been issued outlining the objects of the organization of a permanent orchestra, an appeal is made to everyone interested in the musical welfare of Denver for support in this worthy cause.

There is going to be trouble in Boston—sure's you're born. The ladies

who attend the Symphony concerts persist in refusing to remove their hats, in defiance of the requests, urged by the orchestra, to do so. The director of the management, headed by Dr. Meier, at present an appeal to the police is only held in abeyance in hope that the ladies will not be obstinate. When finally women are moving forward, not backward, at present, in the midst of their triumphal progress are they to take off their hats at a concert because the men wish to see the musicians? Don't the ladies need to see each other's hats? Men are becoming more and more insistent in their demands upon women, and we expect to see the shocking spectacle of brute force invoked in this latest outrage upon the unpolished sex.

It may seem strange to some that the Chopin century is attracting so much less attention than the Mendelssohn century. Chopin is now rated higher among musical creators than Mendelssohn, and his works are also much more popular. The difference would also be explained. Mendelssohn had almost disappeared from our concert halls, and so the interest of a revival attached to the Chopin century. Chopin, on the other hand, forms an indispensable and large ingredient in every piano recital program, and there is no occasion for reviving and re-creating him. It would be well, however, if some of the pianists paid more attention to what Liszt has called the "Greater Chopin." What that "Chopin" is they can find out in his "Mozzetta in Modern Music" and in the "Greater Chopin" collection of pieces just brought out by the Opus 10 series. It would also be extremely interesting if the Kreisler of the Marzullo Trio provided an opportunity to hear his sonata for violin, cello and piano. There are none better in existence.

The "Parsifal" craze was as artificial and forced as the "Salome" craze, but those who thought that its prompt collapse showed that the public does not care for the work are being convinced to change their minds. It has been given lately four times to large audiences in New York. The Evening Post has called it "the most interesting of the excellent management of Mr. Dippel, says:

"This reaction was bound to come. It was a mere accident that the Wagner opera should have been one of the 'best sellers.' In fiction, the best sellers nearly always deserve their ephemeral life, but Wagner's last opera is an immortal work. The beauty and sublimity of which increase from year to year, from decade to decade. An eternal monument to Wagner's genius, it is a masterpiece of art. What a year's work would affect it in the past, if a vote had been taken yesterday, probably three-fourths of those present would have admitted that it was the most perfect spectacle they had ever seen, the most moving music they had ever heard. It was like attending an impressive cathedral service, while looking at the same time at pictures by the great masters and listening to the music of the most emotional of all composers. Here, the art of all is fused into a dream of Wagner, realized as in none of his other works. And this glorious combination of the arts, with its many changes, makes the voluptuousness of the music run down one's spine as no single art can make them. Religion alone can rival 'Parsifal,' and 'Parsifal' is sentimental."

## TRICKS OF VOCAL QUACKS.

IN exposition of the numerous quacks in the voice training field, Reginald Wright Kauffman has written an account in Hampton's Magazine of the many and pernicious "fakes" who are the shams and snags to thousands of the innocent and ignorant who navigate the seas of song. The expose shows the art and artifice of the impostors who, under the disguise of a foreign name, and the externals of an artistic temperament, lie in wait for the bank deposits of the aspirant for vocal eminence.

The story relates the experience of a young girl, who, backed by the usual family enthusiasm as to her "future," comes from a small town to seek vocal truths in return for a meager amount of money. The usual "Madame" tells her confidentially of the cheapness of her "course" compared with that of the others, and when the artistic almost a five-dollar-an-hour charge, alludes to an introductory "breathing" course, and with stupendous generosity offers a free test.

Into another room she is then taken, and given the rather startling order to "lie down." Overcoming objection, the poor victim is commanded to make a spittal of a bit of white paper, and then he or she is to lie on her back, form her lungs to the greatest capacity, form her lips as if to whistle, and with all her strength, blow ceilingward. This is "Madame's" breathing method, and she explains that the "spittle" will be consumed when the false spittles are sufficiently propelled as to reach the ceiling. The young girl remembers that even to produce a sound, there is no royal road, and accordingly takes three weeks of spitting at \$50 per week at the end of which she still finds gravity keeping her spittles from gaining the coveted height.

"The story continues: 'It is needless to tell the initiate that this sort of "method" is an absolute absurdity, but it would also be needless to say to anybody that its absurdity is the very reason which makes the acoustic successful.'

"It is time that men and women music lovers, and particularly the women, realized this. Under one form or another the 'fake' vocal teacher is laying every working day of the year, a fine paw upon something amounting to a million and a half of America's dollars. This money is to be found in Boston, Philadelphia, Washington, Chicago, and even San Francisco, but the first agent of this sort of bunco steering for a foreign name, and New York being our great port of entry, the frauds thrive there to the extent of at least five hundred. Swarming in studio buildings and practically combining in an almost vertiginous trade union, they average each ten pupils a day, from thirty numbers to an hour per pupil, and they make an average charge of \$5 per hour. You can well imagine that the teachers find uses for their money, but nobody has as yet been able to conjecture what becomes of all their operative stars. The psychology of the swindle is hardly simple. Any other pretense requires at least some grain of reality. To pretend to teach the piano or organ is at least necessary to be able to play somewhat, however little; but scarcely any singing master is expected to be able to sing. On the other hand, a good brick you have first to deceive your purchaser, the victim of the vocal fakery comes to him already deceived.

the easy subject of profound autohypnosis." Another variety of swindler is what is called "The Forty-third Street Master," and belongs to the sort that bank upon being Artistic (with an upper case A, very broad). Dapper in dress, with a high collar and a bow tie, he wears his hair long and brushed back over his head without any part. He has a "method" of his own. His is the startling original "theory" that the true quality of the voice is only to be learned by two weeks' initial procedure in the way of an hour's daily conversation. He bases his "theory" upon a work written by James Rush, M. D., in 1877, called the "Philosophy of the Human Voice."

According to this theory and that of other quacks, the voice is like a stringed instrument. The rationalization is, therefore, that any professor of the human voice should first be qualified to train the "human voice divine."

"That amazing sort of argument goes all down the line. The student is told that he who gives vocal lessons, because, they insist, the voice is a wind instrument and they know all about horns. There is even to be found one who has secured several pupils, a man who has been playing a trombone, and another because he is a master of the flute.

"Less ingenious, but more common, are the church organists who, when asked to give vocal lessons, say something about it, but nearly all take pupils. Students come to them with special readiness, for the pupil whose home is at a distance naturally looks for a job as well as a vocal teacher, and the general belief is that an organist can always find a place in his church's choir. For the most part he can, and for the most part he has, but also for the most part, the student cannot be said to be advancing merely because he is singing in public and wearing a collar and a gown."

## MUSICAL FESTIVAL AT MURRAY FIRST WARD

THE various vocal choirs and soloists of Granite state are again over the forthcoming musical contests to be held in the Murray First Ward commencing Monday, March 22 and continuing until Saturday night. The program of the contests which will commence each evening at 7:30 is as follows:

MONDAY, MARCH 22.  
Union ward choir, Taylorville choir, Big Cottonwood choir—35 voices own selection. Price, 25c.  
Vocal solo, test piece, "The Swan," prize \$5—R. J. Johnson, Bands; Carol Dineen, Forest; J. Anderson, Murray.  
Piano solo, own selection, prize \$2.50—Lorraine Mackenzie, Forest; Lorraine Mackenzie, Forest; Lorraine Mackenzie, Forest.  
Soprano solo, I Know That My Redeemer Liveth, prize \$5—Miss Virginia Smith, Union; Miss Gladys Smith, Forest; Miss Gladys Smith, Forest; Miss Gladys Smith, Forest.  
Entertainers for evening, the Schubert quartet.

TUESDAY, MARCH 23.  
The cantata, "Bethel, The Beautiful," will be given by the Murray First ward choir assisted by members

of Murray Second and Taylorville ward choirs, and Morris orchestra of eight pieces. Soloists: Mrs. Pearl Miller, soprano; Mrs. Nellie Benson, soprano; Mrs. Myra Lyon, soprano; Mrs. Lottie Maize, contralto; Mr. Charles Caldwell, bass; Manasseh Smith, baritone; W. M. Douglas, tenor; James Montgomery, tenor.  
Accompanist, Miss May Hendon; conductor, W. F. Robinson.

## WEDNESDAY, MARCH 24

Waterloo choir, Sugar House choir, Emerson choir, own selection, prize \$4.  
Piano solo, test piece, "The Dying Poet," prize \$5—Miss Leonard Watts, Murray; Miss Lorraine Mackenzie, Forest; Miss Lorraine Mackenzie, Forest.  
Ladies quartet, "Jubilee," prize \$5—Miss Lorraine Mackenzie, Forest; Miss Lorraine Mackenzie, Forest; Miss Lorraine Mackenzie, Forest; Miss Lorraine Mackenzie, Forest.  
Ladies chorus, 12 voices, "Chimes of Sunday Bells," prize \$12—Farmers ward, Forest Dale.  
Soloists for evening, W. N. Morris, violinist.

## THURSDAY, MARCH 25

Farmers ward choir, Forest Dale (40 voices), own selection. Price, \$4.  
Contralto solo, test piece, "Sweet Thoughts of Home," prize \$5—Miss Williams, Murray; Miss Lorraine Mackenzie, Forest; Miss Lorraine Mackenzie, Forest.  
Baritone solo, test piece, "Within This Sacred Dwelling," prize \$5—Manasseh Smith, Union; Miss Gladys Smith, Forest; Miss Gladys Smith, Forest.  
Male quartet, "The Swan," prize \$5—R. J. Johnson, Bands; Carol Dineen, Forest; J. Anderson, Murray.

## No. 16—HEROES OF HISTORY.

(Written for the Deseret News by Albert Payson Terhune.)

## CHARLES MARTEL—The Man Who Made France.

A YOUNG nobleman found himself, in 714, disinherited, shunned, suspected of murder and with no prospects of future betterment. He was Charles, son of Duke Pepin of Austrasia, chancellor to the king of France. A few years later Charles was hailed as ruler and preserver of his country.

France (or Gaul), had a turbulent history. Settled in early days by savage Celtic tribes, it had been conquered by Julius Caesar and annexed to the Roman Empire. Until late in the fourth century A. D. it remained a province of Rome. Then, made bold by the empire's growing weakness, the Gauls sought to throw off the Roman yoke. Repellings, savage invasions, intrigues and violence filled in the next 150 years or more. A confederacy of Teutonic tribes, known as Franks ("Frisians") at last conquered most of Gaul and founded a Frankish, or French kingdom. Their greatest chief, Clovis, in 486 defeated the last Roman governor there, became converted to Christianity, won the sole rulership of Gaul and founded the Merovingian line of kings. But within two centuries the kingdom once more dissolved into petty states and racked by civil war. Out of these wars rose, as conqueror and first-mover of the day, Pepin d'Austrasia, Duke of Austrasia.

The Merovingian kings still nominally governed France, but they had become mere figure-heads, the real government being in the hands of the chancellors, or "Mayors of the Palace," as they were called. Pepin, the chancelor, had two sons, of whom Charles was the younger. Charles' youth had been wild, his misdeeds many and his boyhood's escapades were crowned by the suspicion that he was directly responsible for the assassination of his elder brother. This was not exactly the sort of record to qualify a man for governing so turbulent a country or for following out d'Austrasia's life work. Pepin realized this. On his death, in 714, he disinherited the 25-year-old Charles, leaving the chancellors to one of his grandsons and the regency of the dukedom to his wife. Charles was an outcast. Then set in a wild period of anarchy. Austrasia was one of the most important provinces in all France, and around it centered many national hopes and ambitions. The people rose in rebellion, fiercely refusing to be governed by a baby and a woman. Pepin's arrangements were utterly set at naught by the popular voice, and, after a few months of lawlessness and riot, Charles was chosen duke by popular acclaim.

Now it was that the dissolute lad's true character shone forth. Responsibility and power, as has so often been the case in history, made a man and a hero of him. He became a warrior, and scarcely knew another day of peace from then on until his death, 27 years later. The duchy of Neustria was Austrasia's foremost rival among the French states. Charles overcame the Neustrians and made himself chancellor of the kingdom. He later entered the duchy of Aquitaine and subdued it. He stretched the boundaries of his territory southward to the Loire and north and east to the Rhine.

The Bavarians, Saxons and other Teutonic tribes had begun to plunder the borderland of his realm. Charles beat them back and forced many of the German barbarians to embrace Christianity. The Saracens, from northern Africa, had for many years been hurling armies and bodies of colonists across the Straits of Gibraltar into Europe. There they had at first ravaged and later made permanent settlements. Spain was their headquarters, and, by force of arms and numbers they threatened to crush out Christianity and native European rule. Of late, however, they had looked covetously on the fertile lands of southern France and planned to make that country a second Mahometan Arab province. Their prophet, Mahomet, had claimed to be God's representative on earth. His followers, filled with fanatical zeal, had already conquered much of the orient, and now had ideas of annexing Spain, France, Germany and Italy to the Ottoman empire. In 732 a huge Saracen army crossed the Pyrenees from Spain as an advance guard of this proposed wave of world conquest. They marched northward, spreading over the whole land, playing burning, conquering as they came. Civilization looked on in horror and despair. No force seemed strong enough to check the avalanche of invasion. Progress and Christianity alike were about to be forever swept from Europe and the banner of Mahomet to succeed that of the cross.

Then it was that Charles, the former outcast and suspected murderer, saved France and all Europe for civilization and for the Christian religion. He raised an army, promising rich estates to all leaders who would join him, and marched southward against the infidel. Christian and Mahometan forces met near Tours, and one of the great battles of history was fought, a battle on whose result hung the fate of the world. Charles, leading his army in person, charged through the Saracen ranks, crushing belated heads like they sought with his great battle-axe, and as inspiring his followers that they beat back the invading Arabs with terrible slaughter, entirely routing the Saracen host and ending forever the Moslem chance of mastering Europe. For his valor in this battle and for his tremendous blows he struck Charles received the nickname of Martel, (the Hammer).

Soon after this Thierry IV, last of the Merovingian puppet kings, died. But Charles, though he did not go through the form of appointing a successor, refused to claim the throne, preferring his title of duke and his nickname of "the hammer." And so he continued his career of warfare against frontier invaders until his death, in 741. His son, Pepin, took the rank of king and his grandson Charlemagne eclipsed the fame of all his predecessors.

Nevertheless, to Charles Martel France owed the founding of its real kingdom, to him Europe owed its freedom from Saracen conquest, and Christianity perhaps owes to him the greatest debt of all.

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