

# Music and Musicians

An event of interest to our music lovers next week is the informal musicale to be given in the rooms of the Commercial club Monday night. The musicale committee, consisting of Messrs. McClellan, Lewis, Daynes, Iglehart and Alder, have set out notices to the members of the club that they and their ladies are requested to attend, and the members of the club are extended the privilege of inviting two non-members as guests. The club musicale has always been decidedly pleasant affairs, and the indications are that Monday's event will prove no exception to the rule.

Arrangements are being perfected for a two weeks' summer school of music, to be held in the Bryant school of music, east side, under the direction of Arthur Shepherd and Mr. and Mrs. Wetzel. The school is for teachers in the local schools and the line of instruction will be along the line of pedagogy. Mr. Shepherd instructing in the various branches of pedagogy, the scientific basis of music, and Mr. and Mrs. Wetzel teaching vocal music. The general aim will be to acquaint teachers with such fundamentals as will make them specialists in their own branches. The school of the school begins June 1, and continues daily for two weeks. A program giving in detail what is to be done, will be published later.

The members of the Orpheus club gathered at the First Congregational church Thursday evening, expecting to sing in accordance with their engagement. But to the surprise of the church, the choir was not to be entirely ignored, so they gathered on the main floor of the church and carolled a few lays to the enjoyment of the neighborhood and the pedestrians clanking along at the time. Then the Orpheus turned up their coat collars again and sang in mass for the Tabernacle. They only missed the first number.

Now that Salt Lake has two bands playing, the question is asked, what is the advantage of the one over the other, or is there any advantage at all? The high pitch men say there is none in the low pitch, but Prof. Pederson says that the low pitch means instruments of a broader and richer tone. Then, besides pipe organs are given the low pitch men and bands with high pitch instruments can not play with them in accompaniment, too, the low pitch is a good thing for sopranos and tenors, but alto and basses are inclined to rebel against it.

Tomorrow evening's concert in the Grand Theater will be by Held's band and the Mozart symphony club. This large organization is composed of four parts, Miss Marie Stori, and Messrs. Stutzer, Block and Hoch, who make a specialty of playing on obsolete musical instruments, such as the Viola d'Amor and the Viola da Gamba, and the Roman trumpet, which is 15 feet long, as well as on more modern instruments. The quartet are well known over the country, and considerable pleasure is expected in listening to them. Herr Hoch is a performer on the Alpine echo horn, in addition being an adept with other instruments. The program to be presented tomorrow night, will be as follows:

The "Bachelors".....Englanders  
Held's Band.  
Viola d'Amor solo—Adagio religioso.....  
Violin solo—"Souvenir de Sorrento".....  
Piano solo—"The Heart" (fantasy).....  
Herr Theo. Hoch.  
Da Gamba—Largo.....Handel  
Cello solo—"Tartarini".....Popper  
"William Tell" overture.....Rossini  
Held's Band.  
Song—"The Gypsies".....Dudley Buck  
Miss Marie Stori.  
Quartet—(a) Song without words.....  
b) "Moonlight Serenade".....  
Mozart symphony club.  
Alpine Echo Horn—"Duett Idylle".....  
Herr Hoch.  
With either accompaniment.  
Theo. Hoch and M. Block.  
Held's Trumpet—A reminiscence from "Aida".....Verdi  
Herr Theo. Hoch.  
"Pilaris" Chorus—Tannhauser.....  
Held's Band.  
Miss Marie Stori.  
Miss Oliver.  
The Spina is Coming Over the Sea.....  
Mrs. King.  
"Reveries".....Schumann  
Waltz.....Chopin  
Miss Oliver.  
"A Norwegian Plaint".....Lodovico  
Miss King.  
"Melodies Polonaises".....Liszt  
Miss Oliver.  
"Hedge Roses".....Schubert  
"Hark, Hark, the Lark".....Schubert  
"Chante de Nidre".....Acher  
Miss Oliver.  
"April Rain".....Woodman  
Mrs. King.

When World's Fair Director W. K. Bixby of St. Louis was in this city recently, he was given a complimentary recital in the Tabernacle by direction of the First Presidency of the Church, and he expressed himself as greatly pleased with both instrumental and instrumental. Hoyt Sherman, who is a member of the state world's fair commission and a friend of Mr. Bixby, entertained him while here, and impressed on his mind the fact that the Tabernacle organist had been overworked in making up the fair organ program. Mr. Bixby promised to see that justice was done, and on his return to St. Louis took the matter up with Chairman Markham of the music committee. From a letter received subsequently from Mr. Sherman and other members of the fair commission, it is made more evident that he had made an application according to regulations. The organist states that he knew

nothing about any rules requiring such action, and that had he been posted he would certainly have filed an application to be heard with the music committee. Abundant assurances have been received in this city, that the Salt Lake organist will yet be given a good position on the organ program.

The time honored hour for concerts to begin has been set at 8:15 and 8:30. But there is a rebellion against this beginning to be manifest, as it brings the time of closing so late that hours of sleep are seriously cut into. Inquiries are often made, "Why can't concerts begin at 7:30 or 8 sharp and thus let the audiences out at a reasonable and seasonable hour?"

The bad weather of the week has had a depressing effect on the piano market, but the sales have been fair. Collections are reported as not very satisfactory.

The juvenile pupils of Prof. Snodgrass will give a pianoforte recital at the Ladies' Literary club on Thursday evening next. The program includes 23 numbers by Mr. Snodgrass' pupils.

Kent Cobb will sing tomorrow morning at the First Methodist church, and at the evening service, Miss Irma Burdham will be the soloist.



PROFESSOR ANTON PEDERSON,  
Conductor of the New Utah State Band.

## SHARPS AND FLATS.

Felix Mottl at the close of the American opera season will go to Munich, where he is engaged as the conductor of the opera.

Masseuer has completed his new opera, "Cherubim," and given the score to the director of the opera house at Monte Carlo, where the first performance will take place.

Frank von Vecsey, the new European violin prodigy, has been playing in Leipzig, Breslau and Frankfurt, en route to London. He will close his present season after several concerts in the English capital.

Just as the "Florodora" company was about to depart for the season it got into a wreck in Virginia. No one was hurt, but every member of the company was paid from \$20 to \$300 as damages, and departed for New York in happy frame of mind.

Berlin is frequently afflicted with as many as 10, 15 or even more concerts a week. There are three concert bureaus in the city. One of these has on its books 499 musicians, including 102 pianists, 30 violinists, 35 sopranos, 16 altos, 32 tenors, 66 baritone and basses, etc. Eighteen employees are needed to take care of all these "artists."

The famous tenor "Tarnage, who is well known in the United States as the greatest of Oratorios, has just been condemned by the Italian courts to pay half the money received by him from a company which was not paying him a price. The case is still up to the court, which is charged with conducting negotiations with the company. As he had to defray the heavy expenses of the suit he received very little profit from singing his Oratorio parts in the instruments.

The report has not been denied that the pope has the last season of the famous Bostonians. Of late years this once popular organization has gone back a little. The first was up to the really high standard that it used to be and of late they have encountered the almost impossible task of securing a worthy successor to "Robin Hood." The organization is deteriorated it is said that Henry Clay Barnabee will be seen as a star in a new musical comedy to be written for him.

The pope has established in Rome an international college for the training of boys sopranos, and has placed it under the direction of Perosi. A similar institution was founded by Pope Gregory the Great, the pontiff himself teaching in it. There are still some adult sopranos in the service of the Roman church, but by a secret rescript of the late pope (1901) they will have no successors, and the boy soprano, as of old, will reappear in the choir of the Sistine chapel.

The Italian music publisher, Sonzogno, still hopes to find another "Cavalleria Rusticana" in competition for young composers. The judges are passing upon the manuscripts of short operas that the latest competition has brought by scores to Milan, and three are to be selected for trial performance.

ances. Sonzogno will give each of these as good a shot as he can obtain, and Gemma Bellincioni, the chief Italian dramatic soprano, who was the original Santuzza in "Cavalleria Rusticana," will sing the heroine's part in each of the three operas.

Ysaie returns to this country next season to play in 50 concerts under the direction of his former manager, R. E. Johnston. His first appearance will be at Boston with the Boston Symphony orchestra. On Dec. 5 he will play at Philadelphia, 8th at Baltimore, 8th at New York and 4th at Brooklyn. The Boston Symphony orchestra will accompany him in each of these cities. A movement on foot to send Mr. Ysaie on tour for one month with an orchestra directed by one of our foremost conductors, the tour to extend west as far as the Missouri river and embracing all the large cities.

An extremely interesting book is to be issued next month in Germany. It is a collection of 150 letters written by Richard Wagner to the late Frau Wessendonck. In one of them he says: "That I wrote 'Tristan' I owe to you and thank you for it from the depth of my soul to all eternity." There is a good deal in these letters about the five poems which Frau Wessendonck wrote and Wagner set to music, two of the songs being in the nature of preliminary sketches to the "Tristan and Isolde" music. At a recent meeting of the Wagner Verein in Vienna Dr. Gothe had a talk on these letters; he declared that they were not inferior in interest to the letters addressed by Wagner to Liszt.

Wonders will never cease. In New York the least popular of Wagner's operas is "Rheingold." It is never given by itself, but only as the opening night of the Tetralogy. In Germany that opera is sung more frequently than "Tristan and Isolde." But it is to Italy we must go for the fullest appreciation of "Rheingold." It is recorded in "Wagner and His Works" (vol. II, p. 383) that when Angelo Neumann's "Traveling Wagner Theater" gave (in 1881), under the directions of Anton Seidl, the first performances in Italy of



MME. LILLIAN NORDICA.

Strong Hints That New York Business Man Will be Drawn Into Her Divorce.

WHEN Mme. Nordica was in this city some months ago, and when her beautiful voice and graceful presence charmed a multitude of people at the Salt Lake Tabernacle, little did her hearers imagine that there was a great ghost of discontent locked up in the closet of her domestic life. On the contrary the very reverse of this idea prevailed. But shortly afterwards her friends and countrymen generally were astounded by the sensational disclosures of marital infidelity. Of her application for divorce, the granting of the decree after attempted suicide by her husband and his long illness; of the practical sealing up of the evidence by the referee and the conjectures, speculation and rumors that followed. Now charges of collusion and fraud. George G. Hastings, counsel for Zoltan Doeme, a singer, from whom Mme. Lillian Nordica, prima donna, obtained an interlocutory decree of divorce from Judge Bischoff on Jan. 22 last, made an application this week to Judge Davis, in the supreme court, to have the decree set aside.

It is charged that while practically not responsible, Herr Doeme agreed not to oppose the divorce action, says the New York Herald. Another allegation is made that he signed papers agreeing that his counsel, Edward Lauterbach, should receive a fee of \$5,000, to be paid through the counsel for Mme. Nordica, for appearing in behalf of Doeme.

Mr. Lauterbach denied that he had ever received any money from Doeme except \$700 which Doeme had insisted upon paying him for several months' hard work in his behalf and which Doeme stipulated was to be paid in a paper which, Mr. Lauterbach says, Doeme signed to him.

The interlocutory decree, if not opposed, would have been made absolute three months after its issuance, or on April 25. The matter now comes up before Judge McLean next Thursday.

Mme. Nordica was married to Zoltan Doeme, May 27, 1897. The divorce suit was tried before William L. Turner, as referee, and upon his report Judge Bischoff granted the decree.

In his motion yesterday, Herr Doeme avers that his legal residence is and has been in Paris. He says he and Mme. Nordica lived as husband and wife up to the end of August, 1902, when she left Munich to come here, with the understanding that if she obtained a permanent engagement he was to join her; if not, she was to return and meet him in Paris.

After she arrived here she determined to obtain a divorce. She was opposed to this on the ground of his religion and for other reasons. He had \$5,000 on deposit with the New Amsterdam bank, and \$60,000 with the firm of Strunk, Sturges & Co. Alleging that she had an interest in these moneys, Mme. Nordica impressed them with a trust and began three civil actions for the recovery of them, making her husband defendants and joining them from disposing of these sums.

Doeme alleges that the first word he had about the divorce action was the receipt of a cablegram from Strunk, Sturges & Co., telling him that his funds were tied up. He sent a cable dispatch to his wife, but got no reply. He took the next steamer for New York, and when he got off the gangplank he was seized with papers in three actions.

He tried to locate his wife, but failed. He applied to his attorney, J. R. Foley, of New York, and to a Mr. Platt, for an interview, but was refused. He became dependent and ill and was taken to Dr. W. T. Bull's sanitarium. Finally, Mr. Foley yielded to his entreaties and arranged for him to see Mrs. Nordica at Mr. Foley's apartments. He became before they could begin their interview Doeme says he fainted. When he regained consciousness she had left the room, and he was returned to the sanitarium.

There, in a fit of delirium, he says, he seized a pair of scissors and severed one of the arteries in his right wrist. When he had somewhat recovered from his illness, he says, he discovered that an arrangement had been made to have no answers returned in the civil suits.

The broker words as a queen The blonde who plays the Smith machine.

Cupid leaves all rules behind, Funnily married folks we find; Love, ah, love, you must be blind.

until they were formally demanded, and a further arrangement that if Mme. Nordica obtained her decree of divorce and \$20,000 of the \$60,000 the other side would consent to release the securities jointly claimed.

Doeme says he demurred, and indicated that he wanted to fight the case, but had no money to pay counsel fees. Then it was represented to him, he alleges, that he was impoverished, and that if he consented to the agreement the other side would pay his counsel fee for him out of the \$20,000.

Doeme confesses that in the papers he had admitted that he and Mme. Nordica had a legal residence here, which was not true, and he denied some of the charges, but he did not present witnesses whom he might have obtained to corroborate his denials. The testimony of Mme. Nordica's secretary and the latter's valet was offered to substantiate the charges, but neither's testimony, he swears, was corroborated.

After Doeme had gained his part of the \$20,000, about \$5,000, having fulfilled the condition that he make an affidavit that the settlement of the civil actions had nothing to do with the divorce suit, he says he realized that he had committed a wrongful act.

Then the affidavits and other papers alleging fraud and collusion were prepared and laid before the court, together with a certificate from Dr. Walker, to the effect that Doeme was not in condition to comprehend what he was doing when he signed the papers.

Herr Doeme is Mme. Nordica's second husband, her first having been Frederick A. Grover, a wealthy electrician, whom she married in Paris. He is supposed to have lost his life while attempting to cross the English Channel in a balloon.

The allegation that Mme. Nordica's counsel brought four actions, tying up all the defendant's means, that his counsel was paid or was to be paid through her lawyers, and that neither party had a legal residence in the state sun up the grounds for asking that the decree be set aside.

It is said the disclosure will be made next Thursday, when the case will be heard in the supreme court. The whole story of the married life of Mme. Nordica and Doeme and all that it led up to will be repeated.

The story is known in its entirety to several persons and it is said to resemble in some ways the now famous "Dodge-Morse" case, in which Charles F. Dodge is attempting to have set aside the decree of divorce which he obtained against him in order to separate her from Charles W. Morse, a banker, whom she subsequently married.

It is alleged Mrs. Dodge's divorce was obtained by collusion.

In the Nordica-Doeme case, it is said, a greatly interested man in a capitalist, well known in this city, who lives in the city, has been a friend of Mme. Nordica many years. It is said also that this man appeared in the case when it was in its inception. At that time it was heard in the supreme court, and an attorney to begin the action which Doeme has begun now, but the proposition was rejected by an attorney who was consistent of the connection.

It is alleged by persons who have been connected with the case that the soprano's former husband, by his influence, collected for North five or six million dollars, and that he was free to make the whole truth public in his own defense. It is also pointed out that when known will be even more sensational than those in the Dodge-Morse case.

Doeme states in his petition for an amendment of the divorce decree that Lauterbach induced him to settle \$20,000 upon Mme. Nordica, Doeme claiming \$10,000, and that for this settlement he gave Lauterbach \$700.

"The man's statements are untrue," said Mr. Lauterbach. "My reputation as a lawyer will show whether I would be guilty of what Doeme charges. When the case comes up for hearing on April 21 I shall show just what that transaction was."

In the ensuing pause, it was almost possible to feel the disappointment of the audience. Was this, then, the foremost of living composers? Was this man, of no distinguished aspect at all, the writer of strange music that had carried the part into new regions of expression and equally of endless debate? A slim, fair, low-jointed man, looking younger than his forty odd years, long of neck and arms, carrying himself in a nonchalant way that had no touch of affectation. A grave face, dignified little except courtesy, thin, curly hair, a wisp of blonde mustache, high, round forehead and eyes graver than the face and quite as unresponsive.

And this was Richard Strauss, the innovator and epoch maker? Pass all this tumult, bowed through it as tranquilly and as little impressed (visibly) as though he were receiving a guest in his study.

"In the ensuing pause, it was almost possible to feel the disappointment of the audience. Was this, then, the foremost of living composers? Was this man, of no distinguished aspect at all, the writer of strange music that had carried the part into new regions of expression and equally of endless debate? A slim, fair, low-jointed man, looking younger than his forty odd years, long of neck and arms, carrying himself in a nonchalant way that had no touch of affectation. A grave face, dignified little except courtesy, thin, curly hair, a wisp of blonde mustache, high, round forehead and eyes graver than the face and quite as unresponsive.

him on the wires of Munich and, if one noted him, it would be as a quiet, prosperous bourgeois. See him as he stood on the stage of Carnegie hall on Saturday and the chance might have thought him some player in the band, who had a solo passage, and whom the conductor had summoned forward to acknowledge applause. Only that player would have shown some affectation, and had more of what passes for distinction in his world than had Strauss.

"As a conductor, according to the established notion of star conductors, Strauss is equally prosaic. Except at rare moments when he is marshaling

a climax, he stands quietly before his baton, a score, at which he glances mechanically, below him. At those moments, he leans forward with a touch of eagerness, but with nothing like the vigor and sweep of conductors like Wood and Weimarnier display. Then, and once and again to summon a particular group of instruments, he uses his left hand. For the rest it hangs quietly at his side. His beat is clear, precise and alert, but always reserved and tranquil. There is nothing in his conducting to interest the spectator's eye. It is hard to find, or to think one finds, the play of imagination in it."

## Winter's Tribute to Henry Irving.

N Henry Irving, writes William Winter in the New York Tribune, apropos of Irving's farewell, "the age has possessed not only a great representative of the dramatic art, in all its phases, but an illustrious example of noble character, splendid integrity of purpose, and wholehearted devotion to the highest ideals. He came upon the English stage when its tide was at an ebb, and by the power and charm of his genius and the tremendous impulse of his ability and passionate sincerity, he brought that tide once more to the flood. He has never administered the theater as if it were merely a show. He has never deferred to a popular caprice. He has never swayed from the clear and direct path of duty—the obligation of an intellectual leader to the time in which he lives. Nothing that is base in theatrical enterprise has ever had his support or escaped his censure. He has made the stage glorious with a long array of imaginative, romantic, brilliant figures. He has more or less influenced all the actors and all the managers of his generation, and he has left his impress upon culture and society, wherever our language is spoken. He has given dramatic illustrations to all the great subjects, and he has humbly embodied all the arts in the embellishment. His career has passed its zenith, and now, naturally, in the lapse of time and the vicissitudes of fortune, it is slowly drawing toward a close. His superb dramatic company

was some time since dissolved. His great and famous theater, in London, has been swept away. His numerous imitators, after long perversion of his methods—discovering that the bow of Ulysses can be bent only by the hand of Ulysses—have mostly turned again to the rattle and the straws. The tide is once more lessening to an ebb. It will rise again, of course—as it has always done, but meanwhile there is a certain sadness in the thought that the opportunities now passing may be the last that this community will have of seeing the greatest actor of our time, and the most influential benefactor that the English stage has ever had."

### Quick Arrest.

J. A. Gullidge of Verbena, Ala., was taken to the hospital from a severe case of piles causing 24 tumors. After doctors and all remedies failed, Bucklen's Arnica Salve quickly arrested further inflammation and cured him. It conquers hemorrhoids and hemorrhoids. 25c at Z. C. M. I. Drug Store.

## THE WABASH RAILROAD.

has just issued a handsome illustrated World's Fair pamphlet containing a three color map of St. Louis and the Fair Grounds and half tone views of the principal buildings. A copy free upon request. P. P. Hitecock, G. A. P. D., Denver, Colo.



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## Strauss: the Greatest Living Composer

THIS is a description of Richard Strauss from the New York Globe: "The occasion was the last concert in the series by the Wetzel orchestra, and Mr. Wetzel conducted 'Zarathustra,' with which the program began. He has done nothing better this winter, and the applause was justly hearty. How much was intended for the conductor, and how much to bring the composer into view, the cynic may decide. Anyhow, the first volley brought Strauss promptly to the edge of the platform. Clearly he was used to it all. The orchestra stood and sounded a fanfare that was discordant enough to make it an appropriate welcome. The auditorium redoubled its applause, and the thin, blonde man, of common-place aspect, who had stirred

all this tumult, bowed through it as tranquilly and as little impressed (visibly) as though he were receiving a guest in his study.

"In the ensuing pause, it was almost possible to feel the disappointment of the audience. Was this, then, the foremost of living composers? Was this man, of no distinguished aspect at all, the writer of strange music that had carried the part into new regions of expression and equally of endless debate? A slim, fair, low-jointed man, looking younger than his forty odd years, long of neck and arms, carrying himself in a nonchalant way that had no touch of affectation. A grave face, dignified little except courtesy, thin, curly hair, a wisp of blonde mustache, high, round forehead and eyes graver than the face and quite as unresponsive.