

## THE LIFE STORY OF THE GREAT SONGSTRESS, ADELINA PATTI

WHO WILL SING IN THE SALT LAKE TABERNACLE, JANUARY 4, NEXT.

THE reappearance of Adeline Patti on the American concert platform is properly considered a great event in the musical world.

Critics tell us that her voice is by no means the voice of the Patti of yore, but this opinion will not be echoed by the old guard of concert goers, the men and women who heard the divine Adeline sing "Home, Sweet Home." In the long gone years when the fathers and mothers of the present generation were young, the marvel is that a woman of Patti's age—she is past sixty—could retain even a vestige of that voice which has been heard in many countries and by such a diversity of audiences, ranging from the cheering throngs of great opera houses to the solitary auditor, Ludwig II., the mad king of Bavaria, who fled to his palace after hearing her in but one song, fearful lest he should be unfaithful to the genius of the master Wagner and confess that, after all, there was witchery in Italian music.

Of Adeline Patti, above other singers, it may justly be said that she was born a songstress. Daughter of an Italian father and a Spanish mother, she was born in Madrid, Feb. 13, 1843, just two hours after her mother, herself a noted singer in her day, had finished playing "Norma" in a crowded opera house. It is said of La Diva Patti that as a child she never cried, her cries being ripples of music. When she was four years old her father, Salvatore Patti, emigrated to the United States with his family and opened Palermo's Opera House in New York. The family occupied dwelling quarters in East Tenth street, and from stories related by an old lady who was then a young girl living in the neighborhood it was evident that the Patti realized that they had a gem of the first water in Adeline, for her mother would never let her play in the streets with other little girls for fear that she might injure her voice.

For some time the family pursued their vocation, winning more glory than backsheeth. Finally poverty, with its attendant horrors, stared them in the face. Adeline was then seven years old and began to plead earnestly with her father that he allow her to go on

the stage and help him to retrieve his sinking fortunes. At first he laughed at her childish aspirations, but her importunity won the day, and it was finally announced that New Yorkers would be given the opportunity of hearing a prima donna of seven years of age.



As Violetta in 'La Traviata.'

Naturally curiosity impelled many to Niblo's Garden, where her father and mother were then playing in "Una Voce." But even curiosity did not suffice to half fill the house. Patti herself lingers fondly over the memory of that auspicious night. She was vain little thing and coaxed her mother to braid her hair and powder her brown little face so that she would look her prettiest. Such an impression did she make by her first song that many of the spectators hurried out to bring friends and acquaintances to hear her, and the curtain fell on a crowded house.

Since that eventful night Patti's career has been one of unbroken triumph. Before she was fifteen she had appeared in many of the principal cities of the United States and had even taken part in a concert tour to Cuba and Porto Rico. It was while she was in the latter island that she received the first of the many proposals of marriage which have been made to her. Her first admirer was Jose de Rios, who came to her while she was

awaiting her turn to go on the stage and impudently offered her his heart and hand. As she was but twelve years old the offer was quickly declined. Five years later she saw Jose again, this time while she was giving a concert at an English watering place,



As Margherita in 'Faust.'

and once more he proposed marriage, only to meet with another refusal. The diva's debut proper in grand opera was made when she was fifteen, and again New York claimed her, her appearance being on the stage of the Academy of Music in the opera "Lucia

di Lammermoor." Thanks to her half brother, Ettore Barili, and her brother-in-law, Maurice Strakosch, the famous pianist, who had married her sister Amalia, Adeline had received an excellent training, although it must be said that she had never found it necessary

later she made her European debut in London, and then began that extraordinary adulation of her by the British people, a worship that is still as enthusiastic as in the days when her clear soprano voice reached its highest notes. No singer has since ousted



As Martha in 'Martha.'

Patti in the affection of England, and the British loyalty to her still finds expression in florid laudatory articles by the musical writers of the country.

Patti next turned her eyes to Paris, the musical center of the old world, and as she had many singers before and since, to have her American and English triumphs followed by a Parisian audience. Her wish was gratified, for on her first appearance in the French capital she was greeted with the enthusiasm that she had already evoked in New York and London. From Paris she journeyed to other European cities, her first tour netting her what was then considered a fabulous sum—\$120,000. Three years later she became permanently attached to the Paris Italian Opera House, but her engagement there did not prevent her from paying successful visits to London, Brussels and St. Petersburg. The Russian capital was the scene of some of her greatest successes. She became a great favorite with the czar and his family, the czar upsetting precedent

by investing her with the insignia of the Order of St. Catherine, founded by Peter the Great in honor of his wife.



As Amina in 'La Sonnambula.'

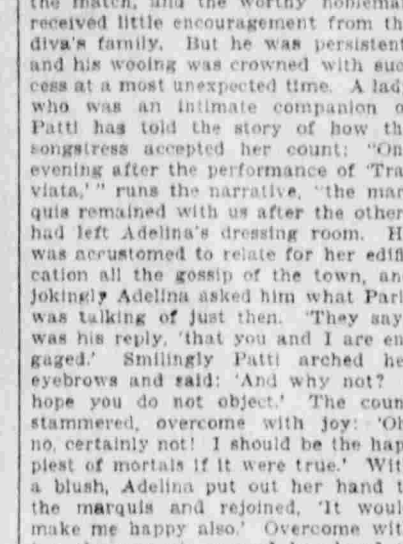
It was while she was singing in Paris that Patti met and married the Marquis de Caux, a leader of French society. His mother was violently opposed to the match, and the worldly nobleman received little encouragement from the diva's family. But he was persistent, and his wooing was crowned with success at a most unexpected time. A lady who was an intimate companion of Patti has told the story of how the songstress accepted her count. "One evening after the performance of 'Traviata,'" runs the narrative, "the marquis remained with us after the others had left Adeline's dressing room. He was accustomed to relate for her edification all the gossip of the town, and jokingly Adeline asked him what Paris was talking of just then. 'They are,' was his reply, 'that you and I are engaged.' Smilingly Patti arched her eyebrows and said: 'And why not? I hope you do not object.' The count stammered, overcome with joy: 'Oh, no certainly not! I should be the happiest of mortals if it were true.' With a blush, Adeline put out her hand to the marquis and rejoined, 'It would make me happy also! Overcome with joy, the marquis pressed her hand to his lips and rushed away to announce the engagement.'

They were married in May, 1868, and it was thought at the time that the Marquis de Caux would now abandon her musical career; but, on the contrary, it was the marquis who resigned his post as equerry to Napoleon III, in order to assist his wife on her concert tours. But the union thus happily begun became later a source of pain to both. They separated, and after some years Patti obtained a divorce. It was in 1877 when she found herself single again, and she remained in this condition of single blessedness until 1886, when she married the Signor Ernesto Nicolini, once a famous tenor and an old professional acquaintance. It has been said that Patti at first had a distinct aversion to Nicolini, but that in the end his personality completely overmastered her. With Nicolini, she retired to her castle home, Craig-y-Nos, in Wales, where she lived happily until the tenor's death at Pau in 1898.

It was then thought that the diva would not again venture on the sea of matrimony, and great was the surprise when about a year after Nicolini's death her engagement to Baron Cederstrom was announced. She was then past the half century mark, and her fiancé was many years her junior, but she showed the ardor of the marvels of modern life and the ardor of the time dealt with her that when the baron and she were seen together she appeared to be the more youthful of the two. That this marriage was a love match pure and simple has been proved by the felicity of their life at Craig-y-Nos and their castle in Sweden.

RALPH W. PRIDEAUX.

KINDLY FRANZ JOSEF.



As Lucia in 'Lucia di Lammermoor.'

No wonder the Austrian emperor is so much loved as he is, in spite of the fact that the numerous love matches in his family have left him without a direct successor, his is the tenderest heart toward these wayward prince and princesses. So long ago as 1833 the Princess Elizabeth of Bavaria, a pretty granddaughter of the emperor, was wedded with a young Bavarian officer, Otto von Seefried, whom she married in Genoa. Prince and Princess Leopold, her parents, refused to have anything more to do with her, and for several years Baron and Baroness von Seefried lived in great retirement at Znam, a small Moravian market town. Two years ago the emperor persuaded his daughter Gisela, Princess Leopold, to be once more reconciled with her daughter.

SENT THE BISHOP TO BED.

The bishop of London, who is a great personal friend of the king and queen, soon after his majesty's accession was invited to St. James' Palace, where he also the late Lord Salisbury. Now, his lordship could not for the life of him remember faces. He shook hands with the bishop, but afterward said to the king, "I ought to know that man." "I should think you ought," laughed the king, "since you made him a bishop." The bishop, by the way, most genial of men, is found of a harmless game of cards. This majesty has never suspected. "Eleven o'clock," exclaims the king when the "bridge" tables are brought out. "I know, bishop, you're dying to go to bed." The bishop isn't, but he is too tactful to say so.

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