

THE FALLING STAR

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An Echo of the Mid-Victorian Stage—By ALBERT CHEVALIER.

Thirty years ago I was a favorite at the "Vic".
I finished actor, not a staff and collar shooting stick.
I sought the house to laughter, or called forth the silent tear,
And made enthusiastic gods vociferously cheer.
Those were the days, the palmy days, of histrionic art,
Without a moment's notice I'd go on for any part.
I do not wish to say I merely state in self-defense,
The denizens of New Cut thought my Hamlet was immense.
Thirty years ago! I can hear them shout "Bravo,"
When, after fighting armies I could never show a scar;
That time, alas! is gone, and the light that erstwhile shone
Was the light of a falling star.

From patrons of the circle, too, I had my happy days.
The ladies all admired me in my massey halcyon days.
My charm of manner, easy grace, and courtly old-world air,
Heroic bursts of eloquence, or villain's dark despair.
I thrilled my audience!—thrilled 'em as they never had been thrilled!
And filled the theater nightly as it never had been filled!
Right through the mighty gamut of emotions I could range,
From classic Julius Caesar to the "Idiot of the Grange."
Thirty years ago I was some one in the show,
And now I pass unrecognized in crowded street or bar!
The fragment of fame holds no record of my name,
The name of a fallen star.

The dramas I played in were noted upon the stage,
Nor did I in an hour become the petted of the age.
Or in my youthful days I've sung "Hot Collins" as the Clown,
And turned my face away to hide the tear dropping down.
I have seen the pit and gallery sway I've led the pant away.
They shouted, "Go it, Joey! Ain't he funny? Hip hooray!"
My triumphs and my failures, my rise, and then my fall!
They're rung the bell, as the curtain's down, I'm waiting
For the next act, for the next scene, for the next call!
Bills—not those I owe—but old playbills of the show!
My name as Hamlet, Lear, Virginia, Shylock, Insignar!
The laurel of my brow—a favorite—and now—
Forgotten! a fallen star!

Leoncavallo's Picturesque Career

THE famous composer, Leoncavallo, who will conduct the La Scala orchestra and his group of singers from Milan, Italy, 65 performers in all, at the Tabernacle Thanksgiving afternoon and evening, has had a stirring career, although he is only a young man.

Few people are aware that he began his career as a professional pianist.

His first appearance in concert was made in Egypt, where his uncle Leoncavallo Bey was director of the press at the foreign office. Through the influence of his uncle, he was permitted to play at the court of the khedive. So masterly was his handling of the piano that he was immediately appointed pianist to Mohammed Ali, the Egyptian ruler.

Through Mohammed's influence Leoncavallo was officially promised an appointment as director of the Egyptian military bands at a liberal salary.

At this time, however, war between Egypt and Egypt was declared, and after the defeat of the Egyptians at Tel-el-kabir, Leoncavallo realized that the promise could never be fulfilled. To escape from the clasp of the conqueror, he fled to Italy, and after a hazardous ride of 24 hours reached Genoa.

Without friends or money, he was left at this point in a most unfortunate position.

Leoncavallo was fortunate in securing the interest of Monsieur Deshayes at Port Said who represented M. de Lesseps's interests in the canal.

Leoncavallo was enabled to give a piano recital, and with the proceeds, which amounted to nearly 600 francs, the young pianist was enabled to get back to the country where harmony rather than war prevailed.

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price of admission would have to be high, that it is doubted if it will pay to have him come.

Miss Nissen-Stone, a prominent actress in New York from European fields, says that the voice of American girls are the most charming in the world. "The American girl's speaking voice is nasal, it is true, but that preserves it, for it is then placed in the head, while abroad the girl's speak from the throat, and the voice becomes tied up. I find great faults in teaching the United States, but they can be remedied in time while the German voices are ruined forever. What I find so charming about American girls is their earnestness. They drink in everything they say, and even write it down. This I find wonderfully stimulating."

Miss Nora Gleason gave a studio recital last Tuesday evening with her piano pupils. Those participating were Mary Shuttles, Minnie Holbush, Gladys Hegney, Verdy Neuhansen, Eugenia Morier, Myrtle Lovatt, Vera Wilson, Marian Upson, Elsie Aures. The function was a success, and the parents of the children much pleased with the showing made by them.

Fred Graham has secured more names as endorser of the proposed Festival Chorus, and the plan continues to progress towards a favorable outcome.

According to a Denver letter in the Musical Courier, the Denver Orchestra association has collapsed into a state of uncertain coma, and the once famous Apollo club has dropped off into a deep sleep. The correspondent speaks of a recent journey of a few hours in Salt Lake, while on a Pacific coast trip, and says: "In Salt Lake City the organ of the Mormon tabernacle was heard, with Prof. John Jasper McCallister, the eminent organist and pianist, and most amiable gentleman, at the keys. The music of the regular Sunday service was listened to by a large audience, both of the faithful and the 'gentiles.' I sat with the latter; the choir sang inspiringly, and the organ gave forth beautiful melody at McCallister's touch, but being a loyal Denverite I prefer our own Trinity organ and our own Trinity choir. Zion is very active and deserving of respect and admiration for the musical excellence to which it has attained."

Sousa gave a concert in the New York Hippodrome on a recent Sunday evening; the house was packed to suffocation, and thousands of people were unable to gain admission. The receipts were \$1,500.

One of the beauties of a government trying to run any musical organization, is evidenced in the fact that the Warsaw opera, which is under control of the government, has not paid its singers any salaries since last August, and now owes them \$50,000.

Moritz Rosenthal says of Americans that they are very musical, vastly more so than the Europeans. He says they have more temper, more nerves, and therefore enjoy music more, since it appeals primarily to the nerves and emotions and through them to the intellect.

Prof. Wetzel has increased the Y. M. C. A. men's quartet to a triple quartet, or 12 voices, and the members are making good progress.

SHARPS and FLATS.

Goritz, Germany, is to have a new music hall cost \$200,000, which will hold 2,000 auditors, 120 musicians and 800 singers.

Miss Babcock, formerly a popular singer of the Metropolitan Opera company, is now devoting her time to teaching. She has a studio in London.

Concerning Godowsky the London World says that "while all are agreed that he is a most wonderful musician with his fingers, the world is still disputing as to his purely musical gifts."

George Edwards is soon to produce a humorous operatic sketch in London which is to be called "Very Grand Opera." The music is by Gustav Kerner the composer of "The Belle of New York."

Mark Hambourg, the Russian pianist, and his brothers, Jan and Boris, violinist and cellist, respectively, are making a tour of the English provinces. The trio will afterward fill many engagements in Germany.

There are already over 70 mechanical "piano-players" in the market, and probably as many different kinds of talking machines. There's music in the air, and fresh rolls are more in demand than ever.

Suzanne Adams, the soprano, formerly of the Metropolitan Opera company, is one of the artists engaged for the autumn season of grand opera at Covent Garden. She made her first appearance at Micaela in "Carmen."

Andrea Gailhard, son of the director of the Paris Opera, will shortly produce his opera, "Amazilli," the libretto by Adenis, performed in Turin. Gailhard won the grand prize offered for a libretto by the Paris Conservatoire not long ago.

Madame Sembrich gives her New York recital within a few weeks, and then resumes her position with the Corried forces, remaining in opera until the spring of 1907, when she will make an extended concert tour under London Charlton's direction.

To prevent Prof. Arthur Nikisch from accepting offers from America, the salary of Leipzig has again increased. It is reported, however, that he intends to visit this country in the spring of 1907 with the London Symphony orchestra.

Marie Brema, well known in this country from her connection with the Metropolitan Opera company, some years ago, is one of the sopranos engaged by Ernest van Dyck for the season of German opera at Covent Garden beginning in January.

The Shuberts have decided to star Camille D'Arville in a musical comedy by Stanislaus Stange and Julian Edwards, founded on "The School for Husbands," a comedy in which Alice Fischer and Mrs. Le Moyne made brief starring turns. The piece will be produced next month.

Madam Gadsdi has started on tour with the pleasing prospect of all time being booked solidly up to Christmas when she returns to Germany. Considering that this is the prima donna's third successive American concert tour, the record is something to cause comment.

A photographic record of his favorite benediction has been made by the Rev. Daniel Bassett Leach, a Methodist minister of Bone Grove, Ill., and will be used at his funeral. Mr. Leach is 89 years, although he still preaches occasionally. The benediction is composed

himself, and it is his wish that the photograph should render it at the conclusion of his funeral service.

Muriel Foster, the beautiful contralto, is to be married in November and retire from the stage altogether. She was not able to appear in public last season on account of her long illness, and she is to sing but once more in public. This will be in "The Dream of Gerontius," when it is conducted by Hans Richter.

Dr. Hans Richter, who conducts the Wagner performances at Covent Garden Opera House, conducted recently his four thousandth public performance, which was that of "Die Walkure." His record includes some 12,000 full rehearsals and 25,000 piano rehearsals. Dr. Richter, who is 65 years of age, first visited England 27 years ago.

Marie Nichols, the Boston violinist, is to be heard again in conjunction with Miss Clara Clemens, Mark Twain's daughter, whose successful debut as a concert singer has aroused widespread interest. A joint-tour through New England is now being arranged. Miss Nichols is an accomplished musician, and her hold on public favor is steadily increasing.

Theodore Letchitzky, who is seriously ill at Vienna, is 76 years old, has not been active during the last

year.

Camille Saint-Saens, over 70 years old, for two generations the foremost figure in music in France, has arrived for his first tour of the United States. In various cities he will conduct some of his own works, probably "Samson and Delilah," and be heard as pianist and organist.

Two centuries ago opera singers in Paris got only \$50 a year nor did actors get more. The chorus was paid about a dozen pence, and the ballet 32 dancers. Only two operas were sung each year. In the summer operatic fragments only were produced, or detached acts. When the director of the opera died in 1747, the debts of the institution amounted to 400,000 francs, and under his successor the doors were closed.

King Louis XV came to the rescue and placed the opera under the care of the state.

Richard Strauss conducted two concerts of his works at the Million exhibition without arousing much enthusiasm as a composer or conductor. The audiences were of good size, but even the Germans present could not awaken any warm interest in his music. "Don Juan" was more enjoyed than any of his compositions and the orchestra under his leadership in numbers by Hector Berlioz and Wagner.

The hearers cold. He was the guest at a banquet and Gabriel d'Annunzio delivered an address in his honor.

Dr. Muck brought with him to America the works of the Russian's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy. It fairly bristles with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the orchestra on that occasion.

A unique view regarding the musical situation is that of M. Carre of the Opera Comique in Paris. While nearly everybody else is complaining of a paucity of talented composers, he declares there are too many of them, and that Paris needs more composers if any sort of justice is to be done to them. All that is needed to prove this, he says, some capitalists. It is to be feared the M. Carre is too much of an optimist. He himself produces five new operas a year, but has not yet convinced the world that he has discovered a genius. One is reminded of a story about an editor who boasted to Mark Twain that he got nearly all the best short stories written in this country. "What do you do with them?" asked the humorist.

When it was announced that Caruso would appear in the Imperial opera in Vienna in "Rigoletto" there were demands for three times as many tickets, at increased prices, as could be provided. The newspapers stated that the tenor got the enormous sum of 2,500 crowns for this performance, which is less than one-half of what he gets for an evening in New York; but in Vienna \$200 seems a fabulous sum for three hours' work. The following, from the Munich Allgemeine Zeitung throws further light on this point. "At yesterday's performance of 'Rigoletto' we could not but think of the excitement over this opera in Vienna a few days ago, when Caruso appeared in it as Gualtero. Ours was somewhat more placid, but then, we should hardly have money enough to engage such exotic music."

Two men were talking over their tea in a woman's club.

"This balloon is all right," said the first. "I see that George Bernard Shaw, first, and then, I don't know, a second, but of course, make professional decisions. But of the same time."

She made a gesture of repudiation and horror.

"At the same time," said the other woman, "it's a risky business, but well, that is the truth. My husband went up in a balloon last week, and I haven't spoken to him since. What right had he to risk his life like that? He was nothing but a fool."

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