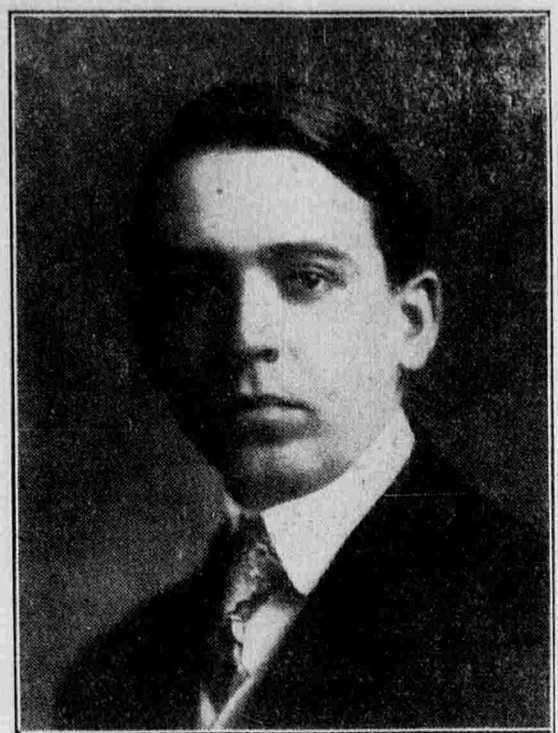


# MUSICIANS



PROF. ARTHUR SHEPHERD

Who Will Make His Home in the East at the End of the Present Theatre Season.

The overture to "Fra Diavolo," Mr. Shepherd has his men in fine shape for good playing this spring. Three of the French horn players have just bought \$140 French horns, manufactured by Schmidt of Berlin. They are in B flat and the change of pitch being effected by an extra valve. When in the former key, the higher notes can be reached with accuracy and ease.

Owing to the repairs to be made on the New England Conservatory for a new motor apparatus, it is doubtful whether the regular recitals will begin under six weeks.

Prof. Anton Pedersen is developing an orchestra from the All Hallows college organization and others of his pupils, 20 in all, with which to give an orchestral recital in one of the larger theaters. Under the thorough instruction Prof. Pedersen gives, the youngsters ought to give a good account of themselves.

Mrs. Martha Boyle King's pupils will give a vocal recital on the evening of the 27th inst. in Barratt hall. About 25 ladies are to participate, six of them being soloists. It is interesting to note that Mrs. Boyle King is the daughter of the late Mrs. Sutherland, who made quite a reputation for herself while she was Miss Foster, in vocal work.

The First Methodist church music on Easter will be given by the volunteer choir, under the direction of Organist Kimball. The program will include Shelly's arrangement of the "Grand Hosannah," Cook's "This is the Day," Vincent's "Sing Praises unto the Lord," and Gray's "Hallelujah," by Miss Irene Kelly. It is expected that Miss Edna Evans and Miss Claudia Holt will assist as soloists.

At St. Mary's Catholic church, there will be special services at 9 a. m., tomorrow, to be attended by the Knights of Columbus. The musical program will include "Ave Maria" (duet) by Misses Mary Jenkinson and Clara Fafek; "Salve Regina" (Henshaw Dana), Miss Florence Locke; "O Cor Jesu" by Miss Isabelle Higgins. At the 11 a. m. service, W. Curtis will sing "The Palmers," and Miss Rosemary Holland, Stierne's "Agnus Dei."

The Easter music at St. Mark's cathedral will be given at 9 a. m., tomorrow, to be attended by the Knights of Columbus. The musical program will include "Ave Maria" (duet) by Misses Mary Jenkinson and Clara Fafek; "Salve Regina" (Henshaw Dana), Miss Florence Locke; "O Cor Jesu" by Miss Isabelle Higgins. At the 11 a. m. service, W. Curtis will sing "The Palmers," and Miss Rosemary Holland, Stierne's "Agnus Dei."

The local city church and many of the ward choirs are at work on their Palm Sunday and Easter Sunday music. Such of the choirs as meet Friday nights were not sure of all of their programs until last night. St. Paul's Episcopal choir will give special music tomorrow, Palm Sunday, including Stainer's cantata of "The Crucifixion," with Frank E. Smith, the promising basso, and Chorusmaster, Brice, the tenor, taking prominent parts. For Easter Sunday, the choir will sing "Glad Soul" by Schaecker, "Communion Service" by Elvey, Schilling's "Christ Our Passover," and "The Psalm," Galkins' "Jubilate," and an anthem by Granier. A number of St. Paul's singers have been delinquent in attendance, and are liable to be released from further service in consequence.

Local mandolin and guitar teachers are in receipt of a circular warning the public against fake mandolin schools, which do not usually stay in a city at one time longer than two to six months, before their graft methods are exposed and they find it necessary to move on. A few years ago, the officers and teachers of a fake mandolin school at Schenectady, N. Y., were arrested and imprisoned. Upon release they were given so much trouble to get out of the city. Legitimate

Mr. Shepherd's place as leader of the theatre orchestra has already been filled by the appointment of Mr. Fred Midgley, the young musician who has acted as first violinist in the orchestra for some time past, and who has also been associated with Mr. Shepherd in the string section of the Symphony Orchestra. Mr. Midgley's promotion is well deserved, and with his experience under Mr. Shepherd, he will, no doubt, fill all the requirements.

Jan Van Oordt, the concertmaster of the Chicago Symphony orchestra, while here, played on the violin made by Wilhelm Wehr for Col. E. F. Holmes, and was so pleased with the instrument that he voluntarily wrote Mr. Wehr a letter in which he said: "Very often praise is asked for, but seldom merited. It is a relief, therefore, in this instance, to be able to express admiration with sincerity. Your violin has crowned your efforts with success. The workmanship is very good, the arching being particularly fine; it shows character and artistic taste. As to quality and quantity of tone, I was very much astonished to hear anything of the kind. For I was entirely unprepared for it. Very often violins are sold to the stupidest of men, to tell the truth do not amount to much in the matter of tone; but in this case, the question is different. Your instrument responds to the desire of the player, and gives the most captious critic, congratulations."

The management of the Boys' band reports gratifying results in re-establishing the organization on a firm footing.

The High School Cadet band of 23 pieces made a most excellent showing at the convention of all who witnessed its evolutions and heard its playing.

There has been quite a call the past week at the sheet music counters for Easter scores of all kinds. For a few days little has been done in the sale of truly songs. Many orders have been received from the country.

The Orpheus club begins next Tuesday night, practicing on its new music for the extended concert. New voices are being brought into the club, and much interest is manifest.

The first open air band concert of the season at Liberty park is scheduled for tomorrow at 3 p. m., with the band of 30 musicians. The principal numbers on the program will be the overture to "Semiramide," selections from the "Merry Widow,"

resident teachers report that pupils who have attended these schools come to them with such erratic and insulting information that the work in the itinerant mandolin schools has to be gone all over again.

The piano pupils of Miss Mattie Hall will give a vocal recital on the evening of the 27th inst. in Barratt hall. About 25 ladies are to participate, six of them being soloists. It is interesting to note that Mrs. Boyle King is the daughter of the late Mrs. Sutherland, who made quite a reputation for herself while she was Miss Foster, in vocal work.

## SHARPS and FLATS

Ernestine Schumann-Heink, the contralto, sails at the end of June for Germany, where she will go first to Bayreuth to sing in the festival performances. She will also appear at the annual Wagner festival in Prinz-Regententheater in Munich.

On the occasion of the recent revival in Munich of Liszt's "Legend of St. Elizabeth," Alfred von Mensi called attention to the fact that this interesting work is at present rarely given as an opera, in spite of the fact that Liszt wrote it for the concert stage, and used to say: "I wrote it for the edification of the public, not for the theater." But the public likes opera, and has little use for oratorio.

Romantic and unique will be the tomb of Edward Grieg. His remains are to be placed in an urn which will be deposited in a natural grotto, in a rock which forms the extreme point of a fjord. This grotto is not accessible by land; it can be reached only by boat, and the rock rises steeply above it. After the urn has been deposited, the grotto will be closed forever, and a marble tablet will indicate the former entrance.

"We make careers too quickly now," says Geraldine Farrar. "We must be glad where we want to be at the end. Apparently it one begins in second parts one will never be able to get beyond them. There have to be second fiddles, of course, and it used to be that singers could begin by being second fiddles, and step from those parts into the highest, but that is no more."

Regarding the late Pauline Lucca the Boston correspondent of the Musical Leader and Concert-Giver says: "Lucca was one of the few prima donnas who gave up her art without waiting to be given up by it; she knew nothing of diminished appreciation and diminished homage; she was still in her prime when she said Vale to the stage; since then she tried the experience of teaching, which, according to her own testimony, was so disappointing that she soon gave it up."

Grieg and MacDowell have many things in common, and now that they are dead, their friends are making arrangements to erect suitable monuments to their genius. By an interesting coincidence, these monuments are also to have much in common. The Grieg monument in Bergen is to assume the form of a concert hall, in which his works and those of other great masters can be worthily performed. The American plan provides for a MacDowell House in New York.

No operas will be sung in French at Covent Garden this year. "Carmen," "Faust," and "The Pearl Fishers" are in the Italian list, and so are two German operas—"Don Giovanni" and "The Hugenots." Gluck's "Armida" and six Wagner operas will be sung in German. Caruso is not on the list of singers, but "it is hoped," says the Standard, "that in Signor Bond and Zensabio, Herr Knote, Cornelius, and Joren, and Mr. McCormack will be found a complement of singers that will go far to make up for any disappointment in that respect."

The bill of fare to enlist the sympathy of the palate is always safe to order roast beef. Suppose then we choose the roast beef of conversation and talk about the stage. What is the trend of the drama of today?

Mr. Bellevue combed back his silvery forehead and replied earnestly: "The drama has no trend, save where the box office sends it—or, better still, where the public sends it, for the public rules the box office. And the public wants plays that will amuse and entertain it."

"Then you agree with what Mr. Oth-

Skinner said last night in the Herald that the one mission of the stage is to entertain?"

"No, I do not, for I believe that the stage has a very mighty influence and that its sway is as great as that of the pulpit."

The valet held a dinner jacket and the actor slipped into it; then he returned to his chair and continued seriously.

"I believe it was a very sad moment when the church declared itself antagonistic to the theater, when the pulpit began attacking the stage. For the stage and the theater could be of inestimable help to the church and the pulpit."

"You mean by preaching, Mr. Bellevue?"

"No, I do not—that is, in fact, exactly what I do not mean. I don't think the stage is a place to preach from, but there are other ways of bringing home the lessons of life and of pointing morals than by preaching. A play need not be a sermon and yet it can do its teaching more effectively than can the words from the pulpit, because if a play is a good one it holds the interest of the audience tense and the listeners follow its every word."

"Are you speaking of the Ibsen plays?"

"Oh Lord!" ejaculated Mr. Bellevue. "I certainly was not. I would as leave face the devil as sit through an Ibsen play. Only once in my life have I seen a single actress who had the talent to make them possible at all—but more than that? No, thank you. Deliver me from Ibsen."

"Then you think despairingly of the future of these plays as far as the public is concerned?"

"Ibsen plays are absolutely hopeless. And do you know why? Because they do not contain the truths that the public recognizes. The chief point about a successful serious play is that it must contain some truth which the audience recognizes and which it admits. The instant the playwright has set forth such a truth the success of his play is assured. Now, in Ibsen the public looks askance at the characters who people his plays because they do not know them, have never met any such persons, probably doubt that they exist or ever have existed."

"Personally, I am willing to admit that there are such persons as he holds up to our eyes and that they talk in the way he makes them, but I am convinced that Ibsen has mislaid his characters from living models, then he must

have found the originals in some hospital, and instead of repeating their conversation or instead of adapting their speech for the stage he has analyzed, examined, vivisectioned them and their organs and has put the results into the dialogue that surrounds his puppets. That is the reason why the public does not recognize the Ibsen characters as living human beings."

The actor paused to rub a towel over his face.

"Then, if you think so lightly of Ibsen, what do you think of Mr. George Bernard Shaw?"

"I was on the point of telling you that I think Mr. Shaw nothing more than a farver. He is clever, oh yes; but then it's all pose and farce with him. He laughs at his audience, at his admirers and at himself. Why take a man seriously who laughs at himself? It's absurd."

"But I can tell you of a dramatist who is not taken nearly seriously enough—at least not by the managers—and that is one William Shakespeare. His plays are not given nearly often enough. Every time we actors approach managers with a proposition to produce Shakespearean plays we are regarded as demented."

"Ask me an easier one," replied Mr. Bellevue. "For I confess I don't know what all the managers who refuse to 'produce' on Shakespeare. Take the case of Mr. Robert Mantell—who is incidentally a very good actor—and you will have a living example. He played around in one part and another until finally he found a manager with grit enough to back him in a venture of giving Shakespearean plays. What is the result? In most places where he plays Shakespeare you cannot get near the theater for the crowds. Does that prove anything regarding the popularity of Shakespeare? I believe it does."

"But how do you account for the popularity of Shakespeare? Certainly his characters are not replicas of living human beings which the public recognizes?"

"Perhaps not, but his plays contain those great truths that grip the multitude and that's the reason Shakespeare is popular. He belongs to the universe, not to any one country."

"You have not mentioned any American playwrights in speaking of the leading modern dramatists, Mr. Bellevue. Do you believe that nothing dramatic, good and artistic can come out of this country?"

"To the contrary. Mr. Clyde Fitch has written some very clever plays and some very successful ones; and Mr. Bronson Howard also has some very

good plays to his credit. But where you excel over him is in writing 'plebeian' plays—I do not use this term as a mark of any disrespect whatever, mind you, but I use it to describe plays of simple emotions. There's 'The Squaw Man,' for instance, which has proven such a tremendous success in London. Certain of your successful plays do not go in London because the characters are not of a type familiar to English audiences, but when, as in 'The Squaw Man,' you get a play that is comprehensible to them, a simple play, dealing with elemental emotions—the 'plebeian' play—then it is bound to be a huge success over there and almost everywhere else, too, for that matter."

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