

AND MUSICIANS

secure a divorce on grounds of "desertion."

Miss Emily C. Jessup, professor of music at the Polytechnic Institute of Pasadena, is delivering a series of lectures on Italian opera, beginning with "Il Trovatore."

man, the composer of the music, will direct at least the opening performance.

In announcing the date for the next Bayreuth Festival (July 22 to Aug. 26, 1908), the management calls attention to the numerous complaints made

they are added by families living at Bayreuth, who reserve the seats for them. To put a stop to this proceeding, the management threatens to disclose the names of the disloyal citizens who thus aid the speculators.

A great deal of misapprehension seems to exist in regard to the fact that Caruso was to receive \$2,500 a night for singing at the Metropolitan Opera House, Vienna, observes the New York "Morning Telegraph." The amount, though large, is not a record. Mme. Melba, for instance, received as much per night for an American tour some years ago, and when she toured the states last autumn every night on the concert platform made her the richer by \$1,000. Mme. Patti has received and expended this enormous sum. For 10 appearances which she made at Covent Garden so long ago as 1870, she received the enormous sum of \$48,000, or \$2,000 for each performance, but the millions found her in America, where, as at New Orleans, \$5,000 was her nightly fee. It is worth noting that during her

New York Opera War Begins Again.

The annual struggle between the two great opera houses began last Monday night with the production of "Giocanda" at the Metropolitan. The Metropolitan will fire its opening gun with Caruso, who has not been decided before—why my subscription list has not answered the question for me. Why has the Metropolitan Opera House a subscription of about \$500,000 against my \$250,000? Why have not we both an equal amount of say \$100,000. Admitting that Mr. Caruso is a unique attraction—if I had engaged Mr. Caruso would my subscription list be \$200,000 more than it is now?

"My subscription list is six times as large as it was at the beginning of last season, and it now amounts to \$300,000. Instead of having eight box subscribers I now have twenty-eight, and the list includes Mr. Charles Mackay, Mr. E. H. Titus, Mr. Edwin H. Weatherly, Isaac Guggenheim, F. L. Lamm, Robert Graves, Frank Woolworth, Commodore Frederick F. G. Bourne, Mrs. Samuel Undermyer, Senator William H. Reynolds, Mrs. Rutherford S. Stewart, Mr. James Gayley, Mr. Daniel G. Reid, Mr. Frank T. Hall, John D. Rockefeller, Mr. William E. Corey, Mr. William E. Reis, Mr. H. G. Campbell and Mr. W. B. Dickinson.

"I have spent \$10,000 in improving the Manhattan Opera House. Now there is a new entrance in the thirty-fifth street as well as in thirty-fourth; there are two stairways that lead directly from the ground floor auditorium to the promenade and tier of boxes; the boxes are to have new chairs, the second balcony is supplied with beer and comfortable chairs; there is a new rose-colored drop curtain of tapestry; I have built two walls six feet high in the adjoining alleys to stop the draughts that made the auditorium uncomfortable last season, and have changed my system of stage lighting, adding 2,000 lights. Then I have installed a costume department on the top floor, where I will have all costumes for the productions made.

"My company is enormous in importance and size. I have eight tenors—Messrs. Zenatello, Bassi, Dalmora and Casorini—to say nothing of Perier, Albani, Venturini, and Dadi. What have I to fear in this department? And my list of thirteen sopranos is headed by such artists as Mme. Melba, Mme. Nord, and Miss Mary Garden. The latter I believe will create a sensation in this city. And look at my mezzo-sopranos and contraltos, Mmes. Schumann-Heink, Bressler-Gianoli, De Cisteron and Gertrude Heik. Think of my master collection of baritone, Messrs. Renaud, Sammarco, Ancona and Gilbert, and my basses, Messrs. Didur and Arimondi! Am I weak in my company? Never have few voices been assembled. There is no available good singer left in all Europe today, for New York has them all!

"My opera orchestra numbers eighty-two men, the pick of local musicians and of players from Berlin, Paris, Vienna and St. Petersburg. As its head I have Mr. Campanini, and in addition

tan Opera House a baritone to compare with Mr. Renaud? Have they a rival to Sammarco at the Metropolitan? "These are all questions that the present season will decide. I am eager to know why they have not been decided before—why my subscription list has not answered the question for me. Why has the Metropolitan Opera House a subscription of about \$500,000 against my \$250,000? Why have not we both an equal amount of say \$100,000. Admitting that Mr. Caruso is a unique attraction—if I had engaged Mr. Caruso would my subscription list be \$200,000 more than it is now?

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WILLIAM FAVERSHAM, GEORGE DEYO AND LITTLE LEONIE FLUGRATH.

In "The Squaw Man."

Miss Florence Jepperson of Provo, Utah, well known as a soloist, has returned for advanced study at the New England Conservatory of Music, Boston. At the third concert by advanced students given this season, on Oct. 30, Miss Jepperson sang Schubert's song "Die Altmach" to the satisfaction of a large audience.

Prof. McClellan is in receipt of the final proof sheets of the score of his song, "Dreng Vindens," from the John Church Publishing company of Chicago. The choir of the First Congregational church is now composed of Mrs. Edna Moore, soprano; Miss Edna Dwyer, contralto; George Rogers, tenor; C. J. Nettleton, basso. O. L. Cox is chairman of the music committee.

The musical program for the tenth reunion of the Scottish Rite of Free Masonry to be held in this city Nov. 18-21, includes quartet music of the highest standard. There will be 13 special programs, five conferring of groups of degrees. The choir consists of Fred Graham, Mrs. N. P. Moore, Miss Edna Dwyer, J. Willard Squires, A. H. Peabody and wife, organists. There are 34 selections on the combined programs.

The Symphony orchestra will resume its afternoon rehearsals at 4:30 tomorrow. Conductor Shepherd has selected two compositions for the next recital, which will be given about the middle of December, viz: The Symphony in D minor by Liszt and the one play by Sousa Tuesday afternoon last, and the Egmont overture by Beethoven.

The friends of Miss Nanny Tont will be interested to learn of her successful appearance in Nuremberg, Germany, in a late concert, detailed in a letter from that place and printed on the Church missionary page of the Saturday "News."

SHARPS and FLATS

Richard Strauss' new opera, "Electra," will probably be ready for performance by the end of this year. The composer has expressed his belief that it will "astonish" the world even more than "Salome" did. Astonishment seems to be the one emotion Strauss aims to inspire. It can hardly be called an aesthetic emotion, but what of that?

Well, it happened just as everybody said it would, says a New York writer. That is to say about "The Merry Widow." She can cast the spell of her country over the town and most of its have fallen victims to her will. She is a splendid creature, whose acquaintance will extend rapidly over the United States, and everybody will be shouting "electrifying" waltz.

Following is the program which Paedewski is largely using on his phenomenal tour of the United States this year. Variations and fugue, Op. 25 (first time). Pedewski's sonata, Op. 27, No. 1, E flat, Beethoven. "Auf dem Wasser zu Sibirien." "Soiree de Vienne." A major. "Erkling." Schubert-Liszt. Nocturne, F sharp major, Op. 15, studies Nos. 10 and 8, Op. 10, no. 1, Chopin. No. 3, scherzo, Op. 10, no. 1, Chopin. "Chant d'Amour." Chopin. "Rhapsodie No. 12, Liszt."

A Washington dispatch that week says: November will open in the musical capital with several important musical events, which will be added to by others of equal prominence as the month advances. During the week of November 4, Henri W. Savary will present at the Columbia Theater the new English comic opera of "Tom Jones," with Louise Gunning, William Norris and Van Rensselaer Werber, a large chorus, and an augmented orchestra.

THE LESSON OF IT ALL

[William Winter on James O'Neill's reversion to "Monte Cristo" after the failure of his revival of "Virginius"]

Mr. O'Neill is an actor of fine ability, ranking with the best now on our stage. He deeply respects his art, and he has long desired, and often attempted, to maintain himself in the acting of great parts; but he has never been strong enough to oppose and defeat the seductive, discouraging, destructive influence of showkeeping, money-grubbing counsel. Great things are not achieved either by weak surrender to the mole-eyed judgment of the box office, or by pusillanimous deference to the ignorant caprices of popular taste. A leader must lead—if he expects to be followed.

Edwin Booth never asked the public what it "wanted." He gave it what it ought to have; he gave the best; and the public followed him; and, incidentally, he made several large fortunes. The art of acting is a great art, and when it is administered in a noble spirit, it is always victorious—and always will be. Disappointments, losses and sufferings are to be expected; they occur in all vocations, and they are part of the discipline of life; but they never should be permitted to savor any man from the right course. If he does savor from it, he only confesses his weakness, and he ceases to be important.

Mr. O'Neill lately revived the splendid tragedy of "Virginius" and he gave a fine performance of the central character in it, but the actors associated with him were, almost without exception, and notwithstanding their sincerity of purpose and zealous endeavor, incompetent to act the parts assigned to them, and therefore the play was spoiled. Gloms of intelligence were here and there, perceptible—but that was all. Several critical chickens, chirping in the press, thereupon informed Mr. O'Neill that the tragedy of "Virginius" is old-fashioned, "classical," " pompous," not "up-to-date." The revival was a failure. Now it is proposed to revive "Julius Caesar," so that Mr. O'Neill can act Antony. He will act that part very well, but he will be surrounded in the same way as before, and he will meet with the same results.

Some callow youth recently out of college, who knows no more about acting than a sheep knows about astronomy, will apprise him that "Julius Caesar" is "archaic," and he will drop Shakespeare, as he has dropped Knowles, and will turn his footsteps toward the Monte Cristo, and act "dear old Monte Cristo," till the end of the chapter. It is a melancholy spectacle.

SOUSA SEMI-BREVS.

D R. SOUSA'S degree of doctor of music came to him in an interesting and highly complimentary way. He was given the title of "public instructor" by the French government, while playing in Paris, in appreciation of the high standard to which he had brought concert band performance, and of his compositions and contributions, in general, to the cause of music. The recipient was not aware at the time, but he subsequently learned, that with the conferring of this honor of "public instructor" came also the doctor's degree. Such an honor from a government may be construed by not a few as a greater honor than if given by some institution of learning.

Soosa's band was received on the Pacific coast with open arms, an illustration of which was given at the University of California, in whose Greek theater 5,000 people sat and listened. The only unpleasant remark was at the hands of the Los Angeles Herald, whose reporter didn't at all like the readiness of the noted bandmaster to respond to a score, and so expressed himself. Scores were frequently called for on the band's European tour, and King Edward himself did not hesitate to ask for them. They appear to be in great demand in this country also, as the very appreciative way they are received would indicate. The San Francisco Call says: "The thanks of the community are due Sousa for what he has given us in the way of variety, quantity and quality in band music."

The arrangement of "Les Preludes," by Liszt, for concert band, is by Mr. Sousa himself.

The crescendo drum roll by the drummers Tuesday afternoon is considered by musicians here as the most remarkable performance in that line ever heard here. Not a few in the audience thought it was done by a machine.

The hold Sousa has on his men is instanced by the fact that some of them have been with him from the organization of the band. The first trumpet player, Mr. A. Grosskopf, has served 23 years. Messrs. Lyons and Williams, trombone players, have been with him for 15 years. Herbert L. Clark and his brother have over 12 years to their credit with the band. A member of the Pitral Scheff company who was formerly a clarinet player with Sousa, says his men think everything of him, Arthur Meyer began with the organization of the band and only a few years ago resigned to command an organization of his own. Those who have been with this band once, never fail to secure good berths elsewhere, when they leave.

Mr. Lyons is very considerate of his men, but he cannot stand the presence of a drunken man, and no matter how excellent a performer may be, just as soon as his weakness begins to affect his work, off goes his head.



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