

# MUSIC AND MUSICIANS

hour or more. His marked by all conductors.

A letter written by Count Grzymala, who was an ardent admirer of Chopin, has just been made public in London by Edward Zeldensmith. In it the last moments of Chopin are thus referred to: "A few hours before he died he asked Mme. Potocka to sing some melodies by Rossini and Bellini, and she did with such a voice. Listening to her voice he passed away." Speaking of the funeral the writer says: "Mozart's requiem and his own funeral march were performed with the assistance of Lablache, Viardot and the concert society. It was characteristic of the times that the artists should have asked 2,000 francs for this last tribute to Chopin."

The following is from a letter written by Ethelbert Nevin: "Have you seen a small book called 'Conversations on Music' (or something like that) by Rubinstein? You will find it interesting, and it would start you to thinking as to whether you agree with him or not, and it is always good to have your mind dwell on musical subjects. The great failure or weakness in so many of the music students of the day I find to be in a lack of enthusiasm in their art; they are too lukewarm in their devotion. If one is to compose and be musical with a fine delicate touch, they will find their productions thin as water and carrying no emotional weight; it must be a power, and with that, naturally, its reason for being."

Fifty-three years ago, when Wagner

## Voices of Famous Singers in Opera House Corner-Stone

WITH characteristic dispatch and absence of formality, Oscar Hammerstein, the famous impresario, laid the cornerstone of the new Philadelphia Opera house, June 25.

A unique feature of the ceremony was the placing in the cornerstone of a number of talking machine records by famous artists. By preserving their voices in this manner the great impresario paid a graceful tribute to his star singers.

The records include the Mad Scene from "Lucia di Lammermoor," sung by both Melba and Tetrazzini; the Habenera from "Carmen," by Calve; the Flower Song from "Carmen," by Dalmores; Massenet's "Noel Païen," by Benard; a record by Zentaglio and one by Sammarco. Photographs of Oscar Hammerstein, Melba, Tetrazzini, Campanini, Eva Tetrazzini Campanini, Calve, Dalmores and Mary Garden were also put in the cornerstone, along with data concerning the erection of the building, signed by Oscar Hammerstein.

The document, records and photographs were placed in an airtight copper box. At a signal, a marble cornerstone—which was hollowed out underneath to receive the box—was lowered, and Oscar Hammerstein, using a gold trowel and hammer, tapped the stone into place, and put the finishing touches to the event around the edges, thereby insuring the preservation of the priceless voice records for future generations, and then presided over the ceremony.

The large assembly of enthusiastic music lovers and opera-goers who witnessed this simple but impressive ceremony, called for a speech, but Hammerstein smilingly bowed his way to a waiting automobile and disappeared. Practically simultaneous with the laying of the cornerstone was the erection of the first steel column. Hammerstein declares that the new opera house, which is to be among the most palatial structures of its kind in the world, will be opened to the public on Nov. 17, 1908.

## SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, June 28.—Several friends of Mr. Julius F. Wells went up on the train Thursday, making their way as far as Boston Thursday evening, and taking the train Friday morning for South Royalton, Vt., to be present at the ceremonies of June 27, which marked the sixty-fourth anniversary of the martyrdom of the Prophet Joseph Smith. At New London on the Thames, via the New York, Hartford & New Haven R. R., the great variety race between Harvard and Yale was in full play, and from the car windows could easily be seen the river alive with gaily trimmed boats and flags, while the college colors, crimson and the blue were to be seen everywhere on shore as well as on the water; every fellow's best was there wearing her chum's colors, and the crowd that lined the shores made a picture of wonderful beauty. The telegraphic news has already told you of Harvard's victory, and of Secy. Taft's witnessing his first defeat since his nomination, for a Yale man he is to the core, and once again "Yale" has won. There is a great crowd of people in Boston, among the first, Miss Florence Jepperson, the gifted singer from Provo, and her room mate, Miss Lida Edmonds, of the same place, who has been taking piano at the conservatory, where Miss Jepperson studies voice and piano, are preparing to go to Lynn for the summer, to live with Miss Cook, a friend, returning to Boston September 1. Miss Jepperson's church work allows a six weeks' vacation in July and August and she and her friend will take advantage of that to spend it in the country.

Messrs. Irving Snow and Sterling Fogelberg, the former studying piano and cello, the latter piano, leave for Black Island July 2, there to stay for the summer, being engaged to play for the season at the big hotel of the island, which is due north of Long Island. Both young men are making excellent progress in their work at the New England conservatory. By the way, there is considerable talk these days, about Prof. Arthur Shepherd and his coming to Boston next month.

At the Conservatory, there are also John Londerberger and John Brown, the first named taking piano and cello, and the latter piano. Mr. Brown has left for home, but both are listed as students. Mr. Clarence Hawkins of Nephi, who is studying the clarinet at the same place, is away on a short vacation and there are many others from different parts of Utah who should have mention, but their names are unknown to the writer. All these pupils, with exception have studied with Prof. Arthur Land, of Provo, and all are doing their teacher great credit, adding to his well earned reputation as a teacher, for in each instance the professors pronounce his method correct and no one individual has had to unlearn or undo any of his work.

Dr. Joseph Walker of St. George, a graduate of the Jefferson Medical Institute of Philadelphia, is now in Boston taking a special course in surgery and will be there for six weeks or two months. Dr. Walker made a few days' stay in New York before going on to Boston.

A letter received from Miss Emma Lund Gates in Berlin, brings the information that she sailed June 27 on the New York-American line for Gotham, there to stay a couple of days before leaving for her home in

conducted a series of Philharmonic concerts in London, he declared that English orchestral musicians played like machines, never varying their dynamics, and that it would be easier to get sparks of enthusiasm out of a German dance-musician. But the times have changed. August Spatuh has been revisiting London and he writes in the Staats-Zeitung: "What shall I tell you about the London Symphony orchestra? It ranks next to the Boston orchestra, so great is its excellence. Half a century ago Richard Wagner could still reproach these 'leathern' musicians with being unable to play either forte or piano, and today they prove themselves equal to all such society. It was characteristic of the times that the artists should have asked 2,000 francs for this last tribute to Chopin."

One of the most popular pieces of music ever composed in this country is the "Narcissus" of Ethelbert Nevin. Daniel Gregory Mason, who was a pupil of Nevin, relates an interesting anecdote concerning this piece in the June number of the New Music Review. One day he called on Nevin at his house in Boston and found him playing over a piano piece he had been at work on. Mason was at once pleased with "the lazy grace of the rhythm" and expressed his pleasure with boyish ardor. Nevin replied laughingly: "You are not my first victim. I got the idea on a Monday morning—'washing day' you know—and as I was playing away at it here in my workshop, I looked up, and there in the doorway were our two maids—cook and second-girl, quite spoiled, their mouths open with delight. They had been lured all the way from the basement laundry by the seductive tune."

## SPORTS THAT LIVE LONG.

The coming championships at court tennis, with other events that the spring season is bringing on, suggest a contradiction of the theory, generally adopted, that games as a rule are, in this country at least, exceedingly short-lived affairs, and that the interest in them is likely to die out as quickly as it arises. New Yorkers point to the history of ping-pong in proof of this assertion, and Brooklynites recall that of tiddelwinks. Many other instances might be cited in which the whole community has talked of nothing but one game for a period, and then forgotten it. Some people are saying that diablo will have a vogue as brief as any, just as many others said the same of golf 10 years ago, and of bridge a little later.

But golf and bridge are still played by a number of people on both sides of the Atlantic, and even what is not a forgotten art, although what has had to withstand the competition of a direct descendant with the vigor of youth and the attractiveness of a livelier method of play than that of golf, which served so many generations of Englishmen and Frenchmen from a sad old age.

As a matter of fact, games do not die; games live. To be sure, a transplanted game, like a transplanted flower, has not the hardness of a sport native to the soil; and also, a game that grows too rapidly in popularity is much like a plant that shoots up beyond its strength. It was thus with lawn tennis, which, accordingly, had a setback, both here and abroad, that lasted nearly a decade; but lawn tennis has come back to its own in popularity.

The old games last, especially at home. Cricket is more played in England than ever before. Lacrosse is not ousted from Canada by any competitor. Baseball, in American sport easily leads all others. In American fencing maintains first position as an amusement. So with indoor play. Although French billiards, which he naturalized in England, or English billiards in France or America, each game preserves its hold upon the people whose predecessors brought it to its present position. If a general rule might be formulated by which to estimate the probabilities of life of any given game, a safe guide would probably be found in the question whether its players need the additional incentive of a stake to keep their attention upon it. Presumably the game that people are glad to play for "fun" has more vital strength than a

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same that must always be played for money in order to hold the interest of the players. Sooner or later the players will either stop betting or they will find some newer way in which to get the excitement of gambling.—New York Mail.

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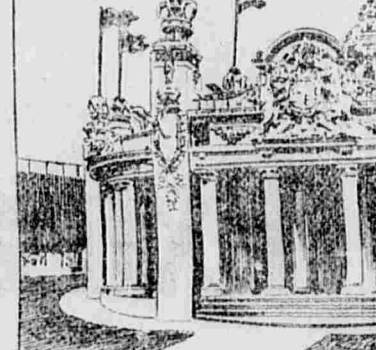
## A VALUABLE CARPET.

There has been placed in the sanctuary of the high altar at Westminster Roman Catholic cathedral, London, a large carpet from Smyrna which on account of its size—thirty-two feet by twelve feet wide—had to be specially made in Turkey, the work taking six months to complete.

## SOLDIERS' HEADGEAR.

The British soldier carries a helmet which weighs nearly one and one-quarter pounds, the helmet of a Prussian infantryman weighs only a trifle over fourteen ounces, while the Italian is still better off with a kepi which turns the scales at between eleven and twelve ounces.

## ROYAL PAVILION AT FRANCO-BRITISH EXHIBITION.



The graceful structure shown herewith is one of the most striking buildings at the great exposition held this summer by the French and English in London. All of the buildings are of staff, snowy white in color and of imposing architecture. The visiting royalties will have this pavilion for their exclusive use.

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## SHARPS and FLATS

For the first time the king of Saxony has bestowed the title of professor of music on a woman—a teacher named Aglaja Orgeni.

One of the novelties of the London season has been a concert devoted entirely to the works of royal composers, of whom the number is considerable. It was given by Miss Aloys Lorraine. Truth recalls Brahms's sarcastic remark that it is always injudicious to criticize such works, since one could never be quite sure who might not have written them.

Mme. Sembrich has arrived in Berlin, accompanied by her husband, Prof. Stengel, after a fortnight's stay in Paris and 10 days' visit at the Chateau of Ignace Paderewski, on the shores of Lake Geneva. The prima donna was so delighted with the country around the lake that she has purchased an estate about two hours' distant from that of Mr. Paderewski. She will come into possession in September, and in future expects to spend all of her summer vacations there.

In London, too, as in New York, the national admirers of Wagner are demanding that his operas should be shortened. Shakespeare's dramas are nearly always cut—why not Wagner's operas? It has been suggested that a committee of poets and composers should be formed to indicate what cuts had best be made. But this is not necessary. The greatest of all Wagnerian conductors, Anton Seidl, had a perfect genius for omitting unessential scenes, pages, and bars, from these operas, shortening them by half an