

## When Mark Twain "Brought Down the House" at His Daughter's Recital

Clara Clemens Tells How the Humorist Appropriated a Huge Bouquet from Another Admirer's Arms and Rushed with It to the Stage of Old Mendelssohn Hall

IT was in New York at the Hotel Gotham that MUSICAL AMERICA'S interviewer again met Clara Clemens. Our last encounter had been at the singer's former home in Munich about four years ago.

In her self-contained manner, behind which withal there lurks a spark of her witty parent's humor, Miss Clemens proceeded to explain that distant goals in life were often reached at a snail's pace and particularly was this the case with some singers. Said she with the slightest of twinkles in her eye: "At the age of five I was made acquainted with the piano and a number of years later I was duly initiated into the world of song, with a 'brilliant future' before me, according to the opinion of various prominent musicians in Vienna. If the future was to be 'brilliant' it was not an immediate future, in any case, but a lagging one."

When asked if Mark Twain had shown any interest in his daughter's work as a singer, Miss Clemens replied:

"Very much indeed. He was always ready to take me wherever we thought I might be benefited. I recall my first New York concert in Mendelssohn Hall. That evening father was exceptionally cunning. Of course, he arrived late at the concert, just as Mrs. H. H. Rogers was passing down the center aisle with a floral arrangement for me. This reminded father of his sins. Realizing his guilt, he exclaimed: 'Why, of course, she must have some flowers—blest if I didn't forget all about that.' And promptly taking the huge bouquet from Mrs. Rogers, he passed down the aisle and handed the flowers up to me over the footlights as his special offering amid the frantic applause of the delighted audience. But unfortunately he didn't



Clara Clemens, Contralto

live to witness the advent of 'my new voice.' I regret this all the more when I remember his many acts of kindness to help me in my work. First I studied in Vienna, then we went to London, where I worked with Marchesi, then to Italy, where I spent some time studying in Florence. Later I came to Munich, then to Paris, always working and seeking a pure vocal method that would lead me in the right direction, until I was to find what I sought upon my return to New York. Here it was Mme. Delia Valeri who revealed to me the long-sought secret and who gave me—a new

She Relates the Story of Her Own Musical Ambitions and Tells How They Are Being Realized—What It Means to "Find a New Voice"—Tribute to Her Teacher

voice.' You see there are about 150 places in the human throat from which the voice may find an exit—but there is really only one good place, one proper place for the emission of the voice. And hitherto I had succeeded with uncanny certitude in discovering every one of the 150 places in my vocal apparatus, but never the one good one. This Mme. Valeri disclosed to me so convincingly that I became quite another singing person. And when the metamorphosis was completed, no one was more surprised than I at the facility with which it had been accomplished. How? Simply with the aid of constant, well-considered exercises under the guidance of this highly endowed teacher.

"When I speak of having a new voice I am not only guided by my own senses, or by the confident pleasure I now have in singing, but largely by the opinion of the many musical connoisseurs and other professional singers who heard me sing at the Fine Arts Building in Bar Harbor and elsewhere, and who expressed themselves in such a manner that I know my voice sounds as it feels."

When asked whether she had no operatic aspirations, Miss Clemens facetiously remarked:

"No, not as long as I am a contralto. Should I ever be reincarnated I should hope to come to earth as a soprano. Then an operatic career would appeal to me. But, as it is, the contralto rôles in the standard operas I find so horribly uninteresting; nothing but old witches and somber mummies, or accessory figures that seem to play but very incidental parts in the plot of the opera."

Clara Clemens with her "new voice" will be heard at her initial New York recital in Æolian Hall on Nov. 26, prior to entering upon her regular concert activity of the season. O. P. J.

His sound musicianship and technical proficiency made his performance one of superior merit. Mrs. Williams, with her rare charm in manner and voice, sang with her accustomed artistry the "Il est doux" aria from Massenet's "Hérodiade," English songs by Handel, Spohr and Rubner and a group of folk-songs of various nations. The audience was large and cordial.

### Prominent Musicians Volunteer for Christmas Cheer Fund Concert

A performance for the benefit of the Sailors' and Soldiers' Christmas Cheer Fund is scheduled for Carnegie Hall, on Saturday evening, Nov. 3. Many prominent musical artists have volunteered. Florence Easton of the Metropolitan Opera Company will sing operatic duets with Francis MacLennan of the Chicago Opera Company. Max Pilzer, the American violinist, will play, and Adolf Bolm will be seen in the "Assyrian Dance," besides presenting a joyous Christmas dance with the members of his Russian Ballet. Theodore Stier, who for five years conducted the Pavlova Ballet, will direct the music.

### Walter L. Bogert Is Active in Arranging Musical Events

Walter L. Bogert, teacher of singing, has reopened his studio for the season and many pupils have already enrolled. The music committee of the MacDowell Club, of which Walter L. Bogert is chairman, announces for the opening event of the season a piano recital by Ernest Hutcheson, on the afternoon of Election Day, Nov. 6. Frank Wright, president of the New York State Music

Teachers' Association, has appointed Mr. Bogert chairman of the convention committee for 1918, requesting him to select the remainder of the committee. Mr. Bogert has chosen Harriette Brower, Frederick Schlieder, F. Morris Class and Albert D. Jewett. This committee will have entire charge of the next convention, which will be held at the Hotel Majestic in this city in June, 1918.

### MYRNA SCHARLOW SCORES

Welcomed Warmly in Red Cross Recital in Her Home City

LOUISVILLE, KY., Oct. 23.—Louisville's own prima donna, Myrna Sharlow, of the Chicago Opera Company, appeared in concert at Macauley's Theater on Oct. 20 before an enthusiastic audience. Miss Sharlow had not sung here since April and was a welcome recitalist. That the singer is gaining in breadth, poise and style, especially in her beautifully controlled legato, is very apparent. Her program was a varied one and embraced operatic airs, ballads and art-songs. She responded to the applause with many extras. Miss Sharlow was assisted by Robert Dolejsi, violinist, and Harold Yates, pianist, both of whom were artistic aides.

The concert was given under the auspices of the *Evening Post* for the benefit of the Red Cross. The *Post* is winning the favor of musical Louisville by the interest it creates and the publicity it gives to musical matters, both at home and elsewhere. H. P.

### MELBA HURT AT FORT WORTH

With Arm in Sling, Continues "Faust"—Campanini Averts Panic

[By Telegraph to MUSICAL AMERICA.]

FORT WORTH, TEX., Oct. 25.—Mme. Melba was painfully injured last night and narrowly escaped death during a performance of "Faust." In the vision scene in the first act, the gauze curtain weighing 500 pounds fell, striking the singer, smashing the spinning-wheel and overturning the raised platform.

Mme. Melba was knocked unconscious and an uproar ensued, which was prevented from becoming a panic only by the quick action of Director Campanini in having the orchestra play "The Star-Spangled Banner."

After about ten minutes, the singer was revived and, although suffering acutely from bruises on the neck and shoulders and a sprained thumb, she was able to continue the opera with one arm in a sling. W. J. MARSH.

### Sutro Sisters to Play Bruch's Two-Piano Concerto with Phi.harmonic

The fulfillment of an old wish expressed by Max Bruch that his Concerto in A Flat Major for two pianos and orchestra be given its first performance in New York with the Philharmonic Society, will be realized on Nov. 30 at Carnegie Hall. This work was written for Rose and Ottilie Sutro, the gifted exponents of the art of two-piano playing, and it was finished and dedicated to them in 1914.

### "All Modern" is Mme. Langenhan's New York Recital Program

"All modern," including a Tchaikovsky group and a Rubinstein song, is the program of Christine Langenhan's recital at Æolian Hall on Friday evening, Nov. 9. Mme. Langenhan is presenting five unfamiliar Dvorak songs sung in the original Czech tongue, two Weingartner songs, two by Strauss, one Hugo Wolf and a final group of English songs by New York composers, all still in manuscript. Walter Golde is to be Mme. Langenhan's accompanist.

### Carl Formes Wins Favor in Seattle

SEATTLE, WASH., Oct. 12.—Carl Formes, baritone of the La Scala Opera Company, is winning laurels on the Pacific Coast. The week of Oct. 13 he appeared as Henry in "Lucia" and as Schaurard in "Bohème." Local papers commented not only upon Mr. Formes's fine voice and excellent singing, but also his impressive stage presence and dramatic ability.

### TONKUENSTLER GIVES CONCERT

Begin Season at Waldorf-Astoria—Mrs. Roebbelen and Messrs. Anton and Reimherr Heard

The Tonkünstler Society gave its opening musicale of the season in the Myrtle Room at the Waldorf-Astoria, New York City, on the evening of Oct. 23. The program was presented by Mrs. August Roebbelen, pianist, and P. G. Anton, cellist, who were assisted in the final number, Schumann's Piano Quartet, Op. 47, by Richard Arnold, violinist, and Ernest Bauer, viola. George Reimherr, tenor, sang two groups of songs, with Claude Warford at the piano.

Mrs. Roebbelen and Mr. Anton opened the program with Dohnanyi's Sonata in B Flat for cello. Mrs. Roebbelen showed herself a pianist of exceptional ability and her work as an ensemble player, both in this and the Schumann number, stamped her as an artist whom it would be a pleasure to hear more frequently.

Mr. Reimherr has a lyric tenor voice of pleasing quality, which he used with taste. J. A. H.

### Bertha Barnes and Marion Carley Give "All-American" Concert in Lowell

LOWELL, MASS., Oct. 16.—For the opening musical event this season of the Middlesex Women's Club, Bertha Barnes, the Boston contralto, assisted by Marion Carley, pianist and accompanist, presented a program entitled "Our Country's Music" yesterday afternoon. Miss Barnes has made a specialty of such programs and that presented yesterday by Miss Carley and herself offered the note of patriotism through Stephen Town-

send's arrangement of "America," Bruno Huhn's song, "My Boy," and concluding with the National Anthem. The remainder of the program was by American composers. In addition to the above mentioned, Miss Barnes sang songs by Mabel Daniels, Mary Turner Salter, Mrs. Beach, Lola Carrier Worrell, Cadman, Chadwick, Manney, Fisher and John Loud. Miss Carley's solo numbers were by MacDowell, Whelpley and Richard Platt. Both singer and pianist were enthusiastically applauded.

### Great Lakes Band Touring Iowa for the Liberty Loan

CHARLES CITY, IOWA, Oct. 23.—A division of the band from the Great Lakes Training Station, which is a part of the band of 400 members under the direction of John Philip Sousa, is touring the cities of this part of Iowa in the interest of the Liberty Loan. All are enlisted men who were familiar with band instruments before they enlisted. They are traveling in a special car and their trip concludes on Oct. 27. The past two days they have given several concerts at Waterloo and Cedar Rapids. This division is in charge of Bandmaster Brown. B. C.

### Grace Bonner Williams and Raymond Havens in Joint Recital

BOSTON, Oct. 27.—Grace Bonner Williams, soprano, and Raymond Havens, pianist, who have met with much success in their series of joint recitals, gave the first in this season's list on the evening of Oct. 17 in the City Hall in Warren, Mass. Mr. Havens opened the program with a Chopin group and was later heard in pieces by Debussy, Alkan and Liszt.

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