

he makes frequent reference to music, and in his own way, shows a sympathy with it and a fine recognition of its place and powers. In his case these references are peculiarly noteworthy. For whereas Balzac learnt much through personal contact with friends like Mme. de Berny, and Nietzsche, attracted to the Wagnerian movement, was for a time immersed in it, Shakespeare's excursions into the musical province are the direct outcome of a great joy in its charms. It is impossible to mention all the references which are so profusely scattered through his works. But, without quoting the Jackknave extracts, one may be forgiven for pointing out how happy he is when speaking on music and its place in life. To him it is something real. It is the human side of it that attracts him. He mentions the instruments popular in his day: the lute, the harp, the virginal, the violin, the flute and the bagpipes. Nor is the vocalist forgotten, for we read of the second-rate singer. It is evident that to him the art of sound is full of fascination. And whether his reference is humorous or full of enthusiasm, he speaks with the voice of one who knows and understands.

In "King Lear" we find one passage which makes us think that Shakespeare could boast of some technical knowledge. Edgar says: "How upsetting fa, sol, la, mi." The reference is to what was a forbidden succession of notes. In "Othello" he makes use of the idea of discord in a way which is in startling contrast to the haphazard manner of many writers of fiction. In the same play there is a remark about letting "down the pegs."

**A Genuine Music Lover.**

It is true that examples can be adduced from his writings to prove equally that Shakespeare was a lawyer, a sailor, or anything you please. But the frequent introduction of all forms of music into his plays, and the intimate knowledge of small technical details, which would not be available for the superficial observer, tend to show that Shakespeare was a genuine lover of music. In deeper moments he writes of it with great effect. Many musicians will appreciate the mood of the line given to Jessica in "A Merchant of Venice":

"I am never merry when I hear sweet music."

In tender passages he is equally successful. Or this the opening of "The Twelfth Night" is proof. With such evidence at hand one is justified in saying that Shakespeare had no small knowledge of the art. Some of his most arresting lines are woven round a musical idea. Many of the phrases which speak of the "confound of sweet sounds" have a peculiar haunting power. A good poet might have written such a couplet as:

"How silver-sweet sound lovers' tongues by night,  
Like softest music to attending ears!"

or spoken of "one string, sweet husband to the other." But the number and diversity of Shakespeare's allusions to music in its many forms proves an active interest in it. A clever man can write eloquently about it without being particularly sensitive to its influence, but that by Shakespeare it was regarded seriously must be obvious to the careful student of his works.

**A New Zealand 'Cellist.**

Reports of the success of Mr. Arnold Trowell's career as a violoncellist continue to reach us, the last being in the violin supplement of the "Musical Standard" for July 27. Mr. Trowell was born in Wellington in 1887, and began his musical education under his father's guidance. Later, he studied at Frankfort, under Herr Hugo Becker, and afterwards at the "Bruns' Conservatoire, where he gained the first prize for cello-playing. His first appearance in London was in 1907, and he has since toured extensively in the provinces with such artists as Melba, Marchesi and Mark Hambourg. Though still quite a young man, Mr. Trowell has produced a large number of compositions, among the more ambitious being a symphony, a concert overture ("Agave and Sely-ette"), a violoncello concerto, and a pianoforte trio. He has in addition published about 40 smaller pieces for the cello.

**Madame Kirkby Lunn.**

Australian engagements have prevented Madame Kirkby Lunn reaching New Zealand as early as was anticipated, and it has now been decided that she will give three concerts in Auckland about November 19. After leaving Auckland, three concerts will be given in Wellington and Christchurch and two in Dun-

edin, after which Madame will sail for Hobart—about the middle of November.

**Starving for Art.**

One of the most interesting of present-day English composers is Mr. Joseph Holbrooke, whose opera, "The Children of Dan" (the libretto by an English poet), was produced the other day at the London Opera House. Mr. Holbrooke has had to starve for his art, and to fight his way to recognition in the face of hardship and contempt. The son of a musician, he was sent at 14 to the Royal Academy of Music, where they taught him to play the piano, but showed no sympathy for his compositions. "Your music is horrible. You are on the wrong track, and you will never be able to sell a single copy of it." When he was 17 he had to leave the Academy to earn his own living.

**A Comic Song Composer.**

As a deputy for his father he had become acquainted with many of the comic singers at the halls, and they often got him to set their "poems" to music. Hundreds of these comic songs were composed by him, and he scored them for the band for a fee of 5s. He turned his attention to the theatre as offering the most immediate means of getting a living wage, and started as conductor of a band of ten with a travelling pantomime company at a salary of £1 a week. The band dwindled to three, and young Holbrooke was expected to conduct, play the piano, and compose all the songs

This sky-rocket went up and came down. Nobody challenged anybody to a deadly combat. Paris, however, awaited the attack. It began on both sides of the river at once. "Aunt and the Man" at the largest theatre on the left bank, and "Mrs. Warren's Profession" at the most literary stage on the right, the Theatre des Arts. Paris watched with interest, for should this campaign fail, as did that of "Candida" in 1907, there would evidently be nothing for Shaw to do but retreat in good order across the channel.

The first play in the recent campaign made little impression, but "Mrs. Warren's Profession" managed to pass to its eightieth performance. It met with some praise, some blame, for each of which reason was given at length in every leading newspaper and magazine; but most of all, it met with a judgment on its merits, apart from personal or social prejudice, such as the play has had to wait all these years to receive.

For the French public did not have to look at "Mrs. Warren's Profession" through its fingers. English audiences had first to be informed of the existence of Mrs. Warren's line of business, and even after they had allowed it provisional existence, they had to suffer a fresh pang every time anyone on the stage referred to it ever so obliquely. The French started with no such handicap. With their mania for precision, they had provided for Mrs. Warren in the dictionary. And they are not

does not commence until Monday night next, the whole of the scenery, wardrobe, properties, electric effects, the monkeys, the snakes, the donkeys, the six stalwart Kublans, also the stage manager, the musical director, and the mechanical and electrical staff, have already arrived in Auckland, and preparations are in rapid progress for the final rehearsal of "Kismet," which is to take place on Saturday night next, the theatre having been specially engaged for this purpose. Mr. Oscar Asche, Miss Lily Brayton and Mr. B. A. Meyer, their general manager, are due to reach here from Wellington by tomorrow morning's Main Trunk express, and Mr. Asche will personally supervise the final preparations. That people are regarding the visit of Oscar Asche and Lily Brayton in the light of a great event has been evidenced during the past week at the box office, where there has been a constant stream of inquirers, anxious to ascertain the precise arrangements which have been made in reference to the facilities provided for booking seats. The J. C. Williamson, Ltd., management are to be commended for their enterprise in presenting New Zealanders with an opportunity to reserve seats for the forthcoming season at a much lower rate than was charged during the Oscar Asche-Lily Brayton Sydney and Melbourne seasons, and this decision should result in a record booking. Owing to the brevity of the Auckland season, only five performances can be given of "Kismet," and the remaining 13 nights will witness the presentation of a series of the Shakespearean productions in which Oscar Asche and Lily Brayton created a furore during their first visit to Australia. "Kismet" will be followed in the order named by "The Taming of the Shrew," "Othello," "The



Chorus of Matinee Girls.—"He's Married!"

used. The other two musicians were such bad executants that he refused to play with them, so they left, and the orchestra was reduced to one.

**Tardy Recognition.**

In the midst of this drudgery the young man worked at higher composition, and sent a symphony inspired by "The Raven" to Sir August Manns at the Crystal Palace. The famous conductor asked him to call, but Holbrooke was obliged to leave his employment. Soon after this, however, one of the actors in the company, with a view to increasing his earnings, suggested that he should play the piano, and the manager dismissed Holbrooke. The young man at once went to London, and arrived at Sir August Manns' house looking half-starved. The successful musician gave him a good meal, said kind things about "The Raven," and promised to publish it at his own expense, and play it. The work was produced in 1901 and well received. Soon after the composer began a career as teacher of the piano, and as time went on his works were produced at some of the great provincial festivals. His music which has been produced there forms but a very small part of the 20 orchestral and 20 chamber works, the five operas and 100 songs he has written, in addition to some 200 pieces which have been published—a remarkable fecundity of musical invention in a man who is barely 34.

**Bernard Shaw in Paris.**

It was with this letter to his translator, printed on yellow posters and placards all over Paris, that Bernard Shaw opened his recent campaign in the French capital:—

"My dear Hamon, Paris is always the best city in the world to discover and accept an author or composer of international reputation. London is twenty-five years behind the times, and Paris ten years behind London. Paris is a marvellous city. But Parisians have not yet discovered Paris. It is not surprising, then, that they have not yet discovered me. In ten years Paris will discover me."

shocked easily. They are not shocked at all at a plain statement of something that indisputably exists, and an attempt to refer this condition to its proper place in the social structure. As calmly as this did the Parisian public go to see "Le Profession de Mme. Warren" with but a flicker of curiosity as to what could have caused such a scandal to the unaccountable English.

"The idea of the play," says "La Revue," "is curious and powerful. Gas could formulate it thus: No morality without wealth; no wealth without primitive immorality. The origin of all morality is hence, in general, immoral. It is a luxury that only the second generation can afford. To illustrate his thesis, the author has chosen a piece at once picturesque and extreme" and with this Mme. Warren slipped into her place in the re-ens as quickly as a document into a pigeonhole. It does reduce fiction not to be checked. Indeed, a general study of the situation shows that if Shaw has not conquered Paris, he has been allowed to withdraw with all the honours of war. "Such plays," says one of Shaw's French champions, "require the collaboration of the audience, and this takes time to cultivate. He has against him the very novelty and profundity of his ideas."

**"Nobody's Daughter."**

A recent Sydney Press report of "Nobody's Daughter": "Those of my sex who take their pleasures mournfully, cannot do better than pay a visit to 'Nobody's Daughter.' It is a pretty play, but Mrs. Brough, who plays the role of the mother who has bumped her head hard against the laws of convention, is such a picture of hopeless despair and broken heart that I blame her for the wettest pair of eyes and the reddest nose that I ever wore at a theatre. As an emotional actress, Mrs. Brough has nothing to learn from imported stars who visit us with a great flourish of trumpets."

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