

Excuse Me, The Million, Top O' The Mornin' and a brilliant prod. of the Puccini opera, The Girl of the Golden West, which was presented in English, on tour, 1911-12. His list of prods. is notable for the high quality of plays and players, the catalogue embracing drama, comedy, mus. comedy and opera. Permanent address 108 West 45th St., New York.

SAXE, Templer—Baritone Singer and Actor.

Born Redhill, Surrey, Eng., 1868; grad. Bonn and Brussels Univs. His father, Eaton Edeveain, was a distinguished dram. critic, besides being a barrister-at-law. Made his comic opera debut in Paul Jones, Agnes Huntington playing title part, Prince of Wales', London, 1888; remained with the Carl Rosa Opera co. on tour three years, after which he became leading baritone of the Prince of Wales', Criterion, Shaftesbury and Court, London, singing in important mus. plays, including On the March, All Abroad, Miss Decima, and Morocco Bound. Appeared in Mlle. Nitouche, Haddon Hall, Dorothy, The Old Guard, Marjorie, I Pagliacci, Olivette, The Gondoliers, and Blue-Eyed Susan, on tour, South Africa. After his return to England he toured the provinces, singing the Marquis in The Chimes of Normandy, which role he sang 200 times, and then sang leading baritone role two seasons in A Gaiety Girl. Shortly before making his American debut in 1901, he was starred in the English provinces and in London in title role Paul Jones. Among the mus. plays with which he has been associated in the U. S. are My Antoinette, 1901; The Chaperones, 1901; Morocco Bound, 1901; The Sultan of Sulu, 1902; An English Daisy, 1903; Piff! Paff!! Poff!!! 1904; The Earl and the Girl, 1905; The Blue Moon, 1906; Yama, 1907; The Gay Musician, 1908. Has also appeared in vaudeville in English provinces and London. Made his first American appearance in vaudeville in The Picture of Dorian Gray, Oct. 11, 1909. The roles he has essayed have ranged from romantic to eccentric characters. His voice is a high baritone. Clubs: Eccentric, Green Room, Playgoers, National Sporting (London); Green Room (New York). Permanent address: Green Room Club, New York.

SCHARWENKA, Xaver—Composer and Pianist.

Born Samter, Germany, Jan. 6, 1850; ed. Berlin. Studied piano with Kullak and composition with Richard Wurst, First prof. appearance at Berlin Singakademie, as composer and pianist, Nov. 1869; continued as concert pianist since that date. Founded Scharwenka Con. of Mus., Berlin, 1881; came to U. S. and remained 1891-98; while in New York appeared frequently in concerts and also conducted school. Returned to Berlin and became dir. Klindworth-Scharwenka Con., since 1898; mem. Royal Acad. of Arts, 1901; became Senator in same, 1902; title of Royal Prussian Professor was bestowed upon him, also title "Pianist to the Court of the Emperor of Austria-Hungary," 1884; returned to U. S. and appeared frequently

in concerts, 1910-11. Compositions: Mataswintha (opera); four piano concertos with orch.; chamber mus.; piano pieces; songs; choruses for male voices, etc.

SCHEFF, Fritzi—Actress and Opera Singer.

Born Vienna, Aug. 30, 1879; ed. in native city, her mus. ed. received at Frankfort, where she made her debut in grand opera in role of Juliet in Romeo and Juliet, 1897. Her father's name was Yager, and under this name she sang in church choirs at age of five. Her mother was Hortense Scheff, prima donna, Imperial O. H., Vienna, and it was from her that she gained her first mus. instruction. She remained for two years at Frankfort, singing among other roles, Marguerite in Faust, Santuzza in Cavalleria Rusticana, Mimi in La Boheme, title role in Mignon, etc. At conclusion of her engagement in Frankfort she appeared on tour through Germany, and while singing at Munich, 1900, she met Maurice Grau, then impresario at Metropolitan O. H., New York, who engaged her for the Metropolitan co., 1900-03, with which co. she made her debut as Marzeline in Fidelio, Metropolitan O. H., New York, Dec. 28, 1900. During her engagement with this co. she sang Rhine Maiden in Rheingold, Elsa in Lohengrin, Zerlina in Don Giovanni, Musetta in La Boheme, Cherubino in The Marriage of Figaro, Nedda in I Pagliacci, Papagena in The Magic Flute, Valkyr in Die Walkure, and Asa in Manru. She also sang in The Flying Dutchman, Gotterdammerung and Siegfried. When Maurice Grau abandoned his operatic co. she appeared in lighter mus. comedies, making her debut in title role Babette, first prod. Washington, D. C., Nov. 9, 1903, and later Broadway, New York, Nov. 24, 1904. Her subsequent engagements as star in mus. comedies include role of Rose Decourcelles in The Two Roses (a mus. setting to She Stoops to Conquer), Broadway, New York, Nov. 21, 1904; as Lieut. Vladimir in Fatinitza, Broadway, New York, Dec. 26, 1904; as Girofle and Girofla in opera under same name, Broadway, New York, Feb. 1, 1905; in title role Boccaccio, Broadway, New York, Mar. 1, 1905; as Fifi in Mlle. Modiste, Knickerbocker, New York, Sept. 1, 1906; as Mlle. Athenee in The Prima Donna, Knickerbocker, New York, Nov. 30, 1908; as Yum Yum in all-star cast revival of The Mikado, Casino, New York, May 30, 1910; as Rose in The Duchess, Lyric, New York, Oct. 16, 1911; as Adele in The Bat, on tour, 1912; as Mitzi in The Love Wager, Ford's, Baltimore, Sept. 16, 1912, and on tour, 1912-13; as Fifi in revival Mlle. Modiste, Globe, New York, May 26, 1913; in vaudeville, on tour, 1913-14. Married (1) Baron Fritz von Bardeleben; (2) John Fox, Jr., from whom she was divorced, Jan. 31, 1913.

SCHEUIT, Alfons William—Pianist, Organist and Director.

Born Pittsburgh, Pa., July 3, 1864; ed. pub. schools and Iron City Coll., Pitts-