

MUSIC AND MUSICIANS

had never heard a military concert band or an orchestra, and the appearance of the orchestra in both band and orchestra was a great novelty and a treat. One man called on Mr. Held and said his sick child wanted very much to hear the band, but could not leave the house; as the musicians went around, there and played for the sick one. The child stood up in the window and frantically clapped its little hands in appreciation of the treat, and the band men felt rewarded for their trouble in seeing the childish glee and enjoyment of the diminutive audience. Mr. Held has received four new gold plated euphoniums for his band, and a \$250 gold plated euphonium for Mr. Stevens.

The talking machines are being



WILLARD E. WEIHE.

Violin soloist at the Symphony orchestra concert next Friday afternoon. Mr. Weihe will play the famous Mendelssohn concerto accompanied by the entire orchestra of 45 instruments, the first time it has ever been rendered complete, in Salt Lake.

made now in quite costly styles, one appearing in a cabinet form that costs \$250. The manufacturers of these mechanisms are now catching up fast on back orders, and one Salt Lake music house received this week 5,000 records, and 100 machines.

The Musicians' club is in a moribund condition, and has been adjourned until such a time as local musicians and members can feel sufficient interest in it to attend the meetings. The club was certainly in good hands, those of Prof. Shepherd and Miss Cecilia Sharp, and no stone was left unturned by these artists to get local talent interested. The best works of the more noted composers were considered at the meetings, and presented in the most intelligent manner, and the professional associations were of the choicest. But so many members had other things to do on meeting nights, that the attendance gradually fell off. But it is hoped that the club may be resurrected and placed on an active basis once more.

At last Thursday's meeting of the Relief society, Mrs. Edward sang "Home, Sweet Home" and "My Western Home" of Prof. Stephens. Mr. Kent, the baritone, also participated in the musical program, and sang "The Star" the character of the music being largely in sympathy with the character of the meeting.

Growing interest is being manifested in the proposition to organize a festival chorus in this city, for singing in the tabernacle with organ orchestral accompaniment; and the various ward and church choirs in the city are bestirring themselves in taking the matter up and in helping push it along. As soon as the movement has taken root, Preliminary will find a way to bring the singers together under some director who will be chosen, one upon whom all can agree. There will be a classification of the vocalization and then work will begin in good earnest, for the musical festival which it is proposed to give in the tabernacle April 8 and 9 next. A great and valued feature of the occasion, will be the presence of the Chicago Symphony orchestra of 50 men, with seven soloists, these latter including Mrs. Genova C. Wilson, soprano; E. C. Town, tenor; Arthur Beresford, bass, and a contralto to be secured later, with violinist, cellist and pianist. The

Miss Alice Wolfgram's friends were pleased to hear her sing in the Elphinstone and recital the other evening, and hope she will appear on numerous programs this winter.

The Musical union will hold its annual meeting tomorrow afternoon, when officers will be chosen for the ensuing year.

Miss Swenson's pupils made an excellent impression at the Country club festival last Saturday night, when these ladies appeared in double quartet in solo work; Mrs. Grace Pye and Miss Annie Gailacher, Norma Fenwick, Anna McIntyre, Adeline Jacobson, Hazel Wimmer, vocalists, and Mrs. Sanborn, pianist.

Ed's hand has been having a strenuous time of it the last 10 days, playing in Nevada for the excursion and playing at home for political conventions. At City there were many persons who



GOGORZA, THE FAMOUS BARITONE.
Who Will Appear in the New M. E. Church Thursday Evening.

orchestra conductor will be Alex. von Feltz. The orchestra appeared in this city four years ago, when Prof. Stephens officiated as vocal director. The orchestra made a most excellent impression, for it was an aggregation of artists.

The prices will be put within the reach of the public, the price of three tickets being \$1.50, otherwise single prices will be placed at \$1. There will be a matinee, the two nights being given to oratorios, the same being "Hallelujah" by Taylor, and the "Messiah" by Handel. There will be no local soloists. Schoolchildren will be entrusted with tickets for sale, receiving a commission for the same. It is believed that this festival chorus will grow into an oratorio society, and that the festi-

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that will set at rest rumors of weakness among the baritone who are to be with Mr. Conrad during the next few months. Among the singers already engaged are Riccardo Stracelli, a new acquisition; Antonio Scotti, Otto Geritz and Anton Van Rooy. The last three are tried favorites.

Reports have lately been current in the newspapers that Paderewski has changed his plans and will give a number of recitals in the American next winter. This is a mistake. He comes to America in the end of December for seven concerts with the Boston Symphony Orchestra, playing with the orchestra in New York, Philadelphia, Baltimore and Washington. He will return to Europe in the latter part of January.

The director of the Court opera at Berlin has refused to accept Weingartner's resignation, offered last spring, as one of the conductors of the symphony concerts. He has "instructed" Weingartner to take the concerts assigned to him under his contract, unless he is physically unable to appear on the appointed evenings. And in all this the director seems to be well within his rights. Germany is a queer place. Fancy any one in America "instructing" a "star" conductor.

Although Caruso thrives, opera managers and throat doctors in Paris are saying that the tenor species, as a general rule, is dying out. Fewer and fewer, in France, as the singers are born or made. One physician calls this a good sign for the race, as in his opinion the tenor voice is unnatural, and tenors are not fine specimens of manhood. But Dr. Poyet, another authority, contradicts him indignantly, and stands up vigorously for tenors. He acknowledges that the mere tenor is a weakly, unimpaired creature, but he roars at the idea of being a tenor. He looks at Caruso, de Reszke, Alvarez, to say nothing of the Germans, cries Dr. Poyet. The tenor has a greater chord power to produce volume of sound. "Basses, on the contrary, are generally thin, dried-up men of weakly aspect." (Shades of Paderewski, Edouard de Reszke, and Journet!)

although they have been disposed of will make a fairly good speculation.

That is, if the piece is "cast" in America as happily it is in the case of the Garrick, where C. Aubrey Smith is the bookish philosopher to the very life, and Miss Alexandra Carlisle—who has her debut with the Garrick as the most attractive and mirth-provoking Carlotta. The story, no doubt, will be remembered. It tells how Sam-Marcus Ordeyne, a crusty-bachelor, classical student and newly-made baronet, finds a beautiful child from an eastern harem wandering on the Thames embankment, and how, to save her from being sent back to a brutal step-father he takes her into his cellmate household and finally adopts her as his daughter. Meanwhile, he has her educated, and has just grown passionately fond of her, and anxious above all things to make her his wife, when, lured away by a fascinating scoundrel named Pasquale, she disappears, and life loses its brightness for Marcus Ordeyne. So the man is determined to go to the world to wander and forget his grief, but at last he returns and on the self-same night the girl, too, creeps home like a night kitten, and is not turned away. Suffering indeed, has changed her from a fascinating child "without a soul" to one Ordeyne's phrase, to a woman who understands, and is capable of true love, and who, in the end, falls on happiness and a pair who are to be made man and wife.

Readers of Locke's novel will remember with what distaste and with its theme was treated, and if the play is not quite so convincing as the book, it provides such an evening's entertainment as one rarely enjoys—really brilliant dialogue, very original and genuinely humorous situations, and a final scene of such pathos that one's eyes moisten involuntarily, but that yet is never made plain.

And so this play, practically unnoticed by the London Press, has scored a real triumph. The Garrick is crowded nightly, and if its manager has a second night, it will be so far as first-night criticism is concerned except to make its writers angry, he has certainly proved that a good play can do without notices, and for the nonce is in a position to grin at the scribbles whom he has flouted. Now, however, a play good enough to survive such an experiment is a rarity indeed, and so Dr. Poyet's thanks are undoubtedly due to Mr. Locke for enabling him to score so successfully this time.

He may be advised, moreover, to be equally sure of his dramatic when, in due course, he follows "The Morals of Marcus" with another production, for Fleet street would be glad to do a little gloating over the venturesome manager who has dared to do what he shall and shall not write its criticisms, and a failure at the Garrick would afford a tempting opportunity to work off some of the rancor of his misadventure, or, less impotently, in the breasts of London's dramatic critics.

CURTIS BROWN.

maneuver on the approach of the second group of ladies, there was absolutely no mistake, save the sad mistake of his pitiable condition. Consolatory or unconscious, it was not a nice thing to do; in fact, it savored of a little of insult. It would not have been such a terrible matter of concern, or even mention, had he remained on his own lawn, but these ladies certainly had a right to protest when he came into the room and their quiet and respectable province.

Speaking of Sunday, "six days shalt thou labor." We know the city is in a state of upheaval, the streets are full of people, and the week sufficient for men and teams to be at work reducing the chaos to order. Anxious as we are to have our public highways neat and clean and trim, we do not, the majority of us, willing to endure a few weeks longer of the pipe-strewn, dirt-heaped streets rather than have the work continuing through Sunday? Supposing it is not an actual sin in the minds of many, the city's work on this day, it will surely be admitted that Sunday is at least a much needed rest-day, and a day of opportunity for doing better, not to say higher, things. Giving the poor horses a rest is surely something. In a child's Bible story book, is a little stanza that runs thus:

"A day of rest for horses,
One day out of seven,
In the Bible you may read
"God's command from heaven."

Many children have read this. They read it probably Sunday morning, a great many of them, and then they go forth in the afternoon to watch the poor things almost straightening themselves to the ground in pulling their great dirt loads, or plowing through ground that is rocky enough to be conglomerate. This makes a splendid illustration of God's command for the

rest of the poor dumb brutes in the eyes of our city's children.

It is not so very long ago that men and teams were at work making unsightly holes in our beautiful surrounding hillsides on Sunday; and children in quest of wild flowers would stand around wide-eyed, listening to the profanity and lashed, that the poor horses were being subjected to. Nature will quickly turn to and see what can be done with our disgraced hillsides, but it may be that some of those little minds will not be repaired in a long while, if at all.

There is a wonderful, powerful machine at work on our streets, digging deep trenches, driving through hard, rocky depths, like scissors cutting through paper. Most interesting to watch, but not on a Sunday. Three weeks ago there must have been several dozen boys all ages and sizes watching the progress of this Sunday-working machine. They can watch it six days in the week, after school, and good for them, too, but there are better and bigger things on the seventh day, not only for the city's youth, but the city's workmen.

"Take the Sunday with you through the week,
And sweeten with it all the other days."

A lady from Philadelphia spoke of our street car conductors as being "such gentlemen." Of course she had not met them all. A "Jordan Bridge" was slowly making its way westward a few weeks ago, and the tolerance of that particular conductor should not be entirely overlooked without some comment. A lady and gentleman were vainly trying to board a Rapid Grande train; they had but a ghost of a chance to reach the depot on time, and they had the sympathy of all passengers on board. The gentleman appealed to the indifferent conductor, and there was really no reason why the car should not be hastened a little. His pleading was to no purpose, however; the conductor only growled. He was a young fellow, too. After the two anxious people were off, he remarked, crudely: "Some people want the earth, and do nothing but shoot off their mouths."

This man only wanted a train, my good friend," said one of the passengers.

I hope he got it, though I doubt it," grumbled the other, who had just said, "You're dead right, he had good cause to shoot off his mouth, too," added another passenger.

As the car neared the corner of Second and Eighth West, the conductor stepped the car for two of them to alight, and then rang to move on; the remaining four, one of them an invalid lady, rested far backward, almost slipping up a heap in the center of the floor.

"We wanted out, conductor," said one lady.

"Then why didn't you get off?" How did I know you wanted to get off?"

"We did all we could," said the sick lady, "besides we couldn't push ahead of that big man ahead of us."

The lady from Philadelphia might have wondered, in this case, if some of our conductors drink.

We are given to understand that vaudeville today, that is the management, admits of nothing that is not tending to high-class on the stage, and of nothing in the way of behavior or habit that is in any way undignified or immoral on the stage. All rules are strict and rigid, and if not lived up to, the performer is asked to withdraw.

Why not strict rules for the onlooker? Men go there so violent of tobacco and whisky as to make it almost impossible for clean and temperate folks to keep their seats during the entire performance, to say nothing of the evening's enjoyment being marred. Some would say, and have said, "Let them stay at home, then, if they are so nice."

And that is just exactly what they are doing and intend to do. They are not pushing people, either, just plain, clean folks, who think with Montaigne, that the sweetest odor is no odor at all.

An interior bill at the Orpheum is not half so nerve-racking as two or three young ruffians, sitting at your back, either. One night last week, within a radius of five seats in the center of the theater, every body's attention was completely distracted by the constant clatter and din carried on by four young people. No one came upon the stage and made a remark that was an answer loud and vulgar, and audibly given out from this quarter, and half the time it was quite impossible to follow the lines from the stage. A few people began to wonder whether it was the performance or some house it was supposed to have paid their money for. But for the general commotion it would have necessarily reduced the management would have been tending to be appealed to for the removal of these interlopers.

Why not strict rules all over the house? Why not request unclean, unwholesome, noisy, rough-house, ones to withdraw?

LADY BABBLE.

LONDON STAGE NEWS.

Special Correspondence.

LONDON, Sept. 26.—There is little question that the manager of the Garrick theater, London, which is now being packed nightly, has cause for a rather special gratitude to the dramatist whose play has proved so great an attraction; but whether the author in the case has reason for a corresponding feeling of obligation to the manager is matter for a large amount of doubt.

In fact, William J. Locke, who wrote "The Morals of Marcus" is probably convinced that he would be quite a few pounds in pocket were it not for the idiosyncrasies of Arthur Boucher, for the Garrick suddenly came into conflict with the production of the production of Locke's ingenious play. As for Boucher, however, he should not fall to be duly appreciative of Mr. Locke, for he is undoubtedly indebted solely to the excellence of this playwright's work for the triumphal position which he, Boucher, occupies at the present in the theater world.

That Boucher is "to the good" there is no doubt, for despite the fact that the Garrick production was boycotted by practically every dramatic writer in London, it is emphatically the success of the early season, and now promises to enrich plentifully all parties concerned. Meanwhile, readers of this correspondence possibly recollect how it was that the manager of the Garrick suddenly came into conflict with the London reviewers of plays. Anxious to "reform" dramatic criticism, which he maintains is in a bad way, Mr. Boucher has been warring against the critics ever since he took over the theater until after the first week, and first exercised this prohibition in the case of "The Morals of Marcus."

By W. J. Locke, the reviewer who has not only the critics but the audience, and has been warring against the critics ever since he took over the theater until after the first week, and first exercised this prohibition in the case of "The Morals of Marcus."

And, as a matter of fact, one hears from the inside that the early successes at the Garrick were rather slim, but after the first week business took on a boom, and since then it has been only a question of whether the playhouse could hold all the people who simultaneously went to see Locke's adaptation of the early season novel. The novel was, of course, called "The Morals of Marcus Ordeyne," and incidentally it is the second work of fiction to be successfully staged in London this season, the other being Mrs. de la Motte's story, "Peter's Mother." If all accounts are correct, "Marcus Ordeyne" was even more read in the United States than it was in this country, and it is not surprising that it has ever has got the American dramatic rights. (It has not been announced yet.)

Mark Twain's daughter, Miss Clara Clemens, made her American debut as a concert singer on the evening of Sept. 22 at Norfolk, Conn. Miss Clemens is a contralto and has studied in Italy for several years.

Prior to starting on her trans-Atlantic concert tour Schumann-Helms will appear in a number of performances with Henry Russell's grand opera company, of which Nordica and Alice Nellan are members.

The big success of the week was "The Red Mill," a musical piece by Victor Herbert and Henry M. Blossom, in which Messrs. Montgomery and Stone appear, at the Knickerbocker theater, New York, last Monday night.

The Societe Musicale in Paris offers a series of prizes. The composer of the best opera will receive \$5,000; for a comic opera \$2,000 is offered; for a ballet \$1,000; for a trio for piano, viola and cello \$500, and for a sonata for piano and violin \$400.

The San Francisco Tivoli comic opera company, which has been touring the Northwest and Middle West since the disaster of April, is to return home shortly. The company has been under the direction of W. R. Dill, a former Sacramento.

Mme. Gadaski is returning to America next month for a series of song recitals that will continue through December. That she returns to the Germany that barely knows her in her prime. It is somewhat doubtful whether she will sing in Boston this season.

Tetraxini, whose furor in San Francisco a year ago made her the operatic idol of the Pacific coast—and also won for a contract with the Metropolitan Opera House in New York—will remain in Italy for the present season, chiefly as the result of her own egotism.

Hattie Williams has a big feather in her cap right at the beginning of her starring career, for there never was a more phenomenal musical play success than "The Little Church" at the Criterion theater, New York, has turned out to be, writes a New York correspondent.

Rudolph Ganz is to figure in some notable concert in Berlin this winter. Emil Paul is to give a recital in B

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There is to be a Handel festival at Berlin, next month, at which not only familiar and unfamiliar oratorios, but whole acts of his operas are to be sung. It would be interesting to hear one of the oratorios for opera as the English public of 1720 liked it was a strange thing—but even a German festival, with the art of song as it goes nowadays in Germany, dares not venture it.

Edouard de Reszke has gone to Poland to arrange his affairs prior to leaving for America to join the Metropolitan Opera company in New York City. Property in Poland has lost its value and the many kinds of land taxes make it a great burden to carry; but should the Reszkes abandon their property they would lose their standing in court. Hence they must retain the property.

In the announcements for the coming season of the Metropolitan Opera company is to be found information