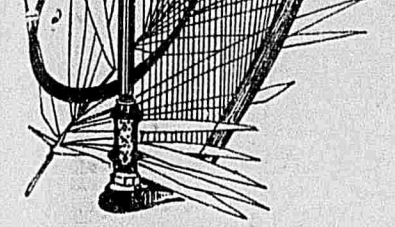


# MUSIC



"TEACH the children music; give them a firm foundation in music, familiarize them with the best standard works while they are young, when their receptive powers are fresh and susceptible to permanent impressions. It is from the children of the present generation that we must recruit the composers, singers, instrumentalists, impresarios of the next."

These words were spoken with emphasis by Manager C. A. Beach of the Chicago Symphony orchestra to a representative of the "News" just prior to his departure for the east last Monday evening. Mr. Beach has been giving the "news" much careful thought, and he is fully aware of the necessity of preparing for the future by providing for it in the present. He fully agrees with Prof. Wetzel on the difficulty of attempting to teach music to grown people who have not mastered the principles, the rudiments in their youth. Begin with the children and instruct them in these along with the elements of other branches of study. Thus when they are older the musical talent they possess can be made the most of, and not only will their enjoyment and intelligent understanding of music be increased an hundred fold, but this general increase and diffusion of musical knowledge will prove a strong factor in the advancement of standards in this country, make its pre-eminence in music not merely a likelihood, but a concrete fact. For instance, Mr. Beach strongly advises that before the Salt Lake Choral society presents "Elisbeth" this winter, the final rehearsal be given in the tabernacle where all the school children of the city can be gathered, and the oratorio be sung for their particular benefit. In fact, Mr. Beach would have all musical works of note that are presented before Salt Lake audiences, given previously free before the school children. This will prove of incalculable benefit in teaching the youthful idea how to shoot along musical lines.

Mr. Beach expects to bring the same orchestra with him for next April's annual festival, as he had on the last occasion, though there will be changes in the soloists. He will have with him as the pianist Myrtle Evelyn, and

seven vocal soloists. The orchestra will leave Chicago the last week in February for its southern and western tour going as far south as New Orleans, and thence westward through Texas to El Paso, and southern California, when the orchestra will journey northward. The Chicago symphony is to furnish instrumental music at special festivals to be held at Stanford and California Universities, where local choruses are now in progress of formation. The orchestra goes as far north as Seattle, taking in also Portland, and neighboring cities. Thence the itinerary leads to Boise, Ogden and Salt Lake, Denver, Kansas City, and Chicago. In the 12 weeks the orchestra is on the road it will play 140 concerts, carrying four large chests of music scores providing for 10 entire programs, with scores for 25 to 35 oratorio and cantata scores.

Mr. Beach is much interested in the continued success of the festival and its choruses. He believes it would be profitable to hold five concerts during the festival, three nights and two matinees, instead of three performances as has obtained in the past. He recommends also the production of Max Bruch's "Fair Ellen" and "Pae" in concert form. Adopting the five concert plan would place Salt Lake in the list of 13 large cities that do this. Mr. Beach urges popular support of the Symphony orchestra and the Choral societies. In particular the orchestra calls for active support from the business men and everybody else, for it misses the aesthetic tone of the community and lifts the standard of culture and intellectual polish, to say nothing of the pleasure to be derived from listening to such music as a symphony orchestra presents. Mr. Beach called on Prof. Wetzel before leaving town, to compliment him on his work among the public school children, and urge its continuance. He wanted to know if Prof. Stephens, with this music could not be located.

Nordica's concert at the Colonial on the 18th will be given by herself, and her traveling company of five. She is filling a rapid engagement on the coast and Manager Cort is said to have made a stiff guarantee to engage her for the opening attraction of the new theater. Her voice is said to be in a better condition than ever, this year.

Mrs. Sanborn will officiate at the First Congregational organ tomorrow. The permanent basso will not be selected until the regular organist is decided upon.

The offertory at tomorrow's 11 a. m. service in the Catholic cathedral will be Rosewig's "Ave Maria" for trio, by Mrs. J. W. Curtis, A. J. Duquesne and George Soffe.

The first meeting of the Festival chorus will be held this evening, in the Elks' club house, to begin work

for the April festival. The membership of the chorus has been reduced to 60 voices, as that number has been found to be best for good, reliable work. The chorus will be reorganized for social as well as for vocal purposes. Manager Graham thinks seriously of taking up Max Bruch's "Fair Ellen," and has collected a number of fine ensemble songs and choruses for his singers to select from. The performance of two movements from Gullman's great organ and orchestra Sonata, which produced such a profound impression last April, it is hoped, will be repeated next spring, with the movement that was not given solo, in one of the other concerts.

Miss Edna Evans has been engaged soprano in the Masonic quartet, in place of Mrs. Edward Moore who has removed from the city. The other members are Miss Edna Dwyer, Fred Graham and Willard Squires, with A. H. Peabody conductor and organist, and Mrs. Peabody assistant organist. The quartet will officiate at the meeting of the Masonic Consistory, Nov. 17-19.

Miss Hazel Barrett sang before the L. S. University assembly last Thursday morning, and C. D. Schettler played a guitar solo.

A testimonial to the choir will be given on the evening of the 20th inst., in the First Methodist church, to A. K. Houghton, the baritone, in which the best local talent will appear.

Charles O. Blakeslee is to give a course of lecture lessons on Musical Philosophy, in his Templeton studio, covering these topics: Soul, Genius, Character. The Student's Recompense, The Teacher's Recompense, Psychic Vibration, Temperament, Interpretation, The Intellect, Friendship, Environment, The Honest Teacher's attitude.

The following committee has been appointed by the American Music society to arrange a program for the season's meetings of the society: Miss Emily C. Jessup, chairman; Mrs. A. S. Peters, Mrs. Charles Read, Miss Pearl Van Cott, Miss Minnie Baer, Miss Irma Watson, Miss Miriam Brooks.

Arthur Hartmann, the violinist's date at the First Methodist church, is the 21st. He will be heard here one night only.

Miss Irene Kelley will be the soloist at tomorrow morning's service in St. Mark's cathedral, with Mrs. W. F. James as the evening soloist.

## SHARPS and FLATS

Gottschalk is not a name one is likely to see on the program of a piano recital today, yet in his day the American, Louis Moreau Gottschalk, was one of the most popular players and composers. Much interesting information regarding his romantic life and his works is contained in the October number of the Musician. Most artists have a Bohemian proclivity, but few ever knew how to go gipsying as Gottschalk did.

The Maine Music Festival was again a brilliant success. One of its features was a new Battle Hymn by the conductor, William R. Chapman. When this was to be sung a great floral horseshoe was presented to him, on the broad ribbon of which was inscribed "1908: with love and esteem from members of the chorus of the Western Maine Musical association and in recognition of his greatness not only as a conductor, but as a composer." Then, says the Portland Argus, the Battle Hymn "was sung with splendid effect, and it proved to be the most elaborate and effective composition of Mr. Chapman that we have yet heard, the orchestration being notably full, and worked out with scholarly elaboration."

When he lived at Frankfurt, Bismarck often said he did not like to go to concerts or operas, for two reasons: he disliked being confined in the limited space occupied by a seat, and he objected to the very idea of paying for music. "Paid music," he said, "such as you hear in concert halls and opera houses, has little attraction for me; but there is nothing I love more than music at home; there it has a most beneficial effect on me." Music, he maintained, "should be a free gift, like love, and not seem to occur to him that musicians had to live. He was inconsistent, too. Wagner said the same idea that music should be free to the public, and his first intention was that the Bayreuth Festival performances should be accessible to rich and poor alike. But he needed money to build his theater. He hoped the government would aid him, and he wrote to Bismarck urging him to read the last two pages of his pamphlet on the "Stage Festival Theater" at Bayreuth, in which he points out how the character of the theater had been determined at every point by the nature of the work to be performed, and that the possible result would be not only a new style of music-drama, of architecture, but a new national style of art. But Bismarck, who had no idea he was dealing with a greater than himself, did not even answer him.

## THE BI-DIMENSIONAL DRAMA.

Richard Strauss has discovered what some might call a fourth dimension of music. While music thus extends its boundaries, it is not impossible that her sister art of the theater may in the future contract herself into bi-dimensional space. Starting as this state of affairs may at first appear, there are in the world several divergent currents, not generally discussed under one heading, which lend themselves to the sweeping hypothesis. Seven years ago David Belasco predicted that the conventional scenery on the stage would be superseded largely by effects of light, and that it would soon be possible to reproduce on a flat surface any previously performed play, not only with every minute detail of the actor's movements, gestures and expressions, but also accompanied by every subtle shading of their spoken words. At the time his statement was witheringly today the phenomenal developments of the moving picture and the talking machine have endowed his assertion with a ring that is more than prophetic. For side by side with the growing use of cinematograph devices, there has been taken place in Munich a revival of the shadow play, the most ancient form of bi-dimensional drama. The exponents of either system have enlisted names to conjure with one their side, and the time has come when we must seriously face this curious problem.

The Munich shadow plays have been successfully repeated in the south of Germany. Mr. von Bernus, the founder, has not dared to approach the capital of the empire and its caving critics. Let no one, however, be surprised if he should meet with success; and if we should read within the next few months that Sudekman with Hauptmann and Fuld, have followed in the wake of their French colleagues and are now devoting their time to the composition of plays for bi-dimensional reproduction. In the latter part of December of last year the son of Richard Strauss, the world by the stage,

## The New Colonial Theater Nears Completion



LILLIAN NORDICA.

The Famous Soprano, Who With Her Concert Company, Has Been Engaged New Colonial Theater, on the Night of Nov. 18th.

THE new Colonial theater which when finished will cost \$175,000, is nearing completion and Manager A. A. Grant says it will be ready for the Nordica engagement on Nov. 18.

The new house will seat 1,756 people, more than any other amusement house in the city and is especially equipped for the light opera type comedy type of productions.

As the name indicates, the decorations are done in ornamental plaster colonial style. The colors are ivory and apple green. The greater part of the auditorium is finished in this green, the gallery frontlines, plaster work and box ornamentation is done in a light yellow and gold which lends an ivory color to that part of the house.

The sounding board in the form of an arch in front and above the proscenium is decorated to match with the auditorium. It is done to represent a blue grey cloud effect.

The seats will be of upholstered leather with the lower part of the house in the gallery which are of hardwood, the benches polished so as to retain the natural grain of the wood.

The gallery will have no connection with the lower part of the house, the entrances and exits being in the alleyway to the east of the building. The entrance arcade to the lower part of the house is 100 feet long and will also be decorated in colonial style. The arcade leads into a foyer 21 by 40 feet, which extends upward two floors. On the second floor encircling this

foyer is a promenade. This chamber will be the most charming in the theater, as it is possible in a single room to adhere very closely to the colonial style in architecture as well as decoration. From the foyer, stairs lead on each side to the balcony or family circle above, and in the center of the foyer is the entrance to the parquet. The parquet floor is constructed at such an angle as to overcome every difficulty as to seeing over tall neighbors' heads.

The auditorium is 68 feet deep, 70 feet high and 76 feet wide and the lower floor seats 644 persons. The balcony extends much farther over the lower floor than is usual in the older theaters, a style which is being adhered to generally by modern houses, in order that all possible space in the auditorium may be utilized. The balcony will seat 488 persons.

It is only upon entering the gallery that the theater gives the impression of being large. The gallery extends toward the stage until it comes in contact with the upper tier of three boxes. There are 12 boxes of six seats each, decorated almost entirely in ivory and art glass.

Above the boxes and of equal width, is the sounding board or arch directly in front and above the proscenium. This arch is of ornamental plaster and 37 feet deep.

The stage is 30 feet deep, 38 feet wide and 20 feet high. Under the stage are nine dressing rooms and a musicians' room. The stage curtain and scenery have not yet arrived from the Twin City Scenic Co's, plant in Minneapolis, where they are being painted. The theater will be furnished with an excellent set of costumes by the same firm.

for the Opening Attraction at the

but, says Manager Grant, it will not be disfigured by advertisements. The management is having painted for the establishment one complete set of scenery so that any production can be given.

The lighting and ventilating plan cannot fail to draw the approbation of the general public. All exposed lights in the auditorium will come from indentures in the wall and from behind ground glass. No lights whatever will be exposed. The ventilation is arranged by means of electric fans and ducts through which the foul air will be drawn. On both sides of the orchestra will be suction holes and in the rear and top of the auditorium will be other suction ducts.

To each circle in the gallery are four exits, two for emergency down the sides of the building and two leading into the main lobby.

Manager Grant states that the ordinary attractions will play week engagements at the Colonial and that they will have the 31 down to 250 class of productions which at present play in the Salt Lake Theater. In the past, companies coming from Denver have been obliged to curtail their stay here to two days to make place for other productions. Two companies on the same circuit will play in Denver at the same time for one week, and the two companies, however in the past could not come to Salt Lake on account of there being but one first-class theater here. Mr. Grant thinks it possible that during the summer the theater may be let to stock companies.

One hundred men are working day and night on the structure so that it may be ready for the opening a week from Wednesday next.

erisily for several minutes. The bells were supposed to be out of order, but an electrician who examined them, declared that they were in perfect order. Then, to cap the climax, one day the walls of several rooms began to throw out fire, and even coffee, and once when my father exclaimed, "I'd much rather have a fire than a cold!"

"We have a little sister, who having come rather too much fruit one day at dinner, refused a pear which was offered her. My father took it, therefore, and this year's displays, they have not succeeded. There are any number of fantastic airships whose fragile mechanism betrays the inferior quality of the materials. The visitor passes by rows of peasant dolls in gay-colored costumes of the different provinces, lines of soldiers drawn up on green baize battlefields with paper mache backswords and heads, scenes in stucco. The most original and characteristically Parisian toys of all are the wooden caricatures of kings, politicians and musical hall favorites. King Alphonse with an exaggeratedly French smile is seated on a donkey, Leo, of Belgium acts as caddy for King Edward and Emperor William, who President Fallieres is being drawn in a taxicab by that valiant helmet-crowned lady, the French Republic.

But all the exhibits show the futility of trying to rival the perfected factory-made article with hand labor. The materials are poor, the workmanship crude and there is no compensation by way of originality in ideas. So the only co-operation which Lepine was likely to find in his altruistic venture will be from purchasers more philanthropic than business like.

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