

Music and Musicians

YAYE and Wehlo in the same program and playing one or more violin duets.

Could anyone imagine a more telling combination, or one that would better apt to cram the old theater with music lovers? It is not at all unlikely that Salt Lake may have an opportunity to listen to just such a notable event. The musicians are great friends and were very much together during Yayay's recent visit. The proposition to play together came from the great Belgian himself, who said that if he could arrange a return date, he would be charmed to appear in a joint program. If it takes place, Mr. Wehlo will perform upon one of Yayay's two famous violins, the Stradivarius, the master himself using the Guarnerius, the instrument on which he played Thursday night. Yayay extended an invitation to Mr. Wehlo to go with him to the coast in order that they might practice together the great double concerto of John Sebastian Bach, but he was unable to accept. This is a stupendous composition which not only illustrates the profound depths of Bach's musicality, but also takes the power of trained artists to perform and adequately interpret, should the return concert be arranged. Yayay and Wehlo will play this concerto together. Needless to say, Manager Pyper will do everything on his part necessary to have the event take place.

The following is Mr. Wehlo's critical estimate of Yayay's violin recital:

Mr. Yayay stands today the greatest exponent of violin playing in the world, not only in the classical, but in the romantic school as well. The program embraced notable characteristics of both, such as few artists have been favored with. His performance of the Beethoven sonata evidenced well his powers of interpretation of that marvelous masterpiece. But few violins in the audience understood the perfection of the maestro's bowing in the second variation. Certainly I never heard the equal of it since listening to Wieniawski's rendition of it. Then Mr. Yayay's playing of the Hungarian air displayed his romantic style to perfection. It will be remembered that Wieniawski played here some years ago. A remarkable cadenza, written by the artist himself, showed his perfect mastery of the technique of the violin. Never was there such staccato bowing heard since Wieniawski; every note being clear, firm, and clean. His performance of the Russian air was played with true artistic spirit, and without detracting from the dignity of its spirit by unneeded gusto. The Hungarian Air by Ernst was another revelation of the master's genius. The piece was given with a bravura of style and wonderful clarity of technique that electrified the audience.

The "Yayay" of today is all that made him famous seven years ago before his Salt Lake audience, and added to that growth of temperament and spirit with which all his work of last evening was infused.

The violin that Mr. Wehlo made himself and a photograph of which appeared in a recent issue of the "News," is now in the possession of Yayay, having been presented to him by Mr. Wehlo. The master used it on the afternoon of his solo here, and the first thing he said was, "Why this violin has a new tone, it is an old one, which is not even a thing of newness about it." Thus the maestro thought was remarkable. Then the violinist caught his attention, and he was considerably in say about that, particularly as it was an old and not a spirit violin, which explained the maturity of the performance. Mr. Yayay, after giving the instrument a careful trial, compared it to one made by Bergoni, a pupil of Stradivarius, particularly as regards the warm and general tone. Mr. Wehlo naturally felt very much complimented by such a remark from such a source.

The Tabernacle choir is unusually busy at present, in finishing up the work of the season. The University Extension concert of next Saturday night, will form the next program. Four new numbers are being worked up, viz: Stephens' "True to the Faith," Schubert's "Gloria," "Gospel Restoration," an anthem with soprano, alto and full chorus in which Mrs. Nellie Bruce Pusey sings the solo part in excellent style, and Mendelssohn's great "Hallelujah" chorus. The performance of each of these is now well perfected, but it is possible that their rendition will be held over for the June conference of the Mutual Improvement association.

Yayay will play for one solid week in San Francisco, during which he will present his entire repertoire.

The railroad accident to Paderewski which threatened to render his artistic career a thing of the past, has been brought up an interesting question. This is the question of the damages the railroad company will have to pay in case it is established that Paderewski will be abandoned his profession. It is said that by being incapacitated from playing, he will be deprived of earnings of at least \$10,000 a year, and not unreasonably the railroad people are quite aggrieved on the probability of his recovery or non-recovery. The night of the accident the train of Paderewski was on its way to Boston, and it is stated that everyone of his seven or eight New York concerts netted him close to \$10,000.

As Los Angeles is very much in the public eye at present, it will be of interest to note that it will be the first of the sort that Salt Lake used to expect in the main attraction, while a local chorus renders Mendelssohn's hymn of praise. Eleven choruses in all are to be given. The chorus numbers 80 with a specially enlarged juvenile chorus in addition.

Members of the theater orchestra do not feel that entire justice was done them in the "News" report of the rehearsal had the "Trojan Queen." They claim that the writer knew the orchestra, the way their parts were furnished, and the rehearsals they would not have been bestowed. Of course, as the "News" man had no way of knowing these facts, and could only judge by what he heard, it was inevitable that an unfavorable notice should be given.

The week has been as dry as the proverbial charity sermon in minor music.

Local matters in this city. The teachers have been fairly busy; there has been the usual call over the counter for divers and sundry forms of sheet music, the sales of pianos and organs have been steady but uneventful, and the customary amount of practicing, vocal and instrumental has been done. The weather has been such as to encourage practicing, and consequently music students have "got busy," and given less attention to other things.

Reports from indirect sources would indicate that the organ recital given in the Minneapolis auditorium by Prof. J. J. McClellan of this city was a success, and that the triumphal score at St. Louis was repeated in Minneapolis, though not on so extended a scale, on account of the instrument not being so pretentious as the great world's fair organ. That Prof. McClellan's performance would be a success in this instance was accepted as a conclusion on his leaving for the east.

Mrs. Martha Boyle King has her hands full in directing the members of the graduating high school class in marches and in the musical performances which will grace the exercises at the approaching commencement season. In fact she has so much to do that she has no time left to attend recitals or concerts.

Local professional instrumental musicians are preparing for the summer season's work which begins on the 30th of May to the day when the various resorts open, and the season promises to be a busy one, with everybody kept employed.

The First Regiment band has now over 20 members, and they are being sworn into the service of the state, one of them being to the Musicians' union.

Mrs. Graham F. Putnam will give a recital of music, to Prof. Ruby Goldmark the Wagnerian artist. The occasion will be made more enjoyable by the presence of Miss Agnesa Berkeboel, Mr. Willard Wehlo and Mr. Hugh Dougall. It is interesting to note that Prof. Goldmark is a nephew of Goldmark the composer of "The Queen of Sheba." At his lecture Sunday evening, Miss Berkeboel will illustrate vocally the national elements in music on which the professor is to speak.

Mrs. A. S. Peters will sing tomorrow evening, in the First Methodist church, a place of which she has been a special engagement in "City Hall."

SHARPS and FLATS.

Gustav Laders has gone to Germany, where he is to conduct the translation of "The Prince of Denmark" before the emperor in Berlin.

Nathan Franko, the conductor, is ill at the German hospital in New York, and on Friday he underwent a serious operation for an ear trouble.

Henry W. Savage, before sailing for New York April 29, said he had made no arrangements for the production of Parsifal in England. He announced that if he could not get the work done it would be in co-operation with George Edwards.

One by one, the leading critics of Germany take up arms against Cosima Wagner's "Parsifal" monopoly at Bayreuth. The latest is Ludwig Hartmann of Berlin, who declares that "Parsifal" should be given to the world: "It belongs to the nation, not to a family," he says, and "to prolong its reserved right of property could be a misfortune for Germany."

The music piracy business in England is at its height, being settled at last, Sunday, at the interest of the president of the Musical Council says:

If as Mr. Caldwell seems to assume, every song is a gigantic success, publishers would soon be millionaires with houses in Park Lane and motor cars. But in point of fact, every song is not a success, and the losses on the failure have to be made good out of the profits on the successes. As Mr. C. V. Stanford pointed out, in an answer to the article, it is generally the songs that pay for the good, and if publishers were obliged to leave songs at only a little above cost price, they would never be able to publish anything but the sort of trash that catches the public fancy, and, to quote from the same source, said that Bohus songs paid the expenses of those of Brahms' and if a small fortune had not been made out of the former, the music of the latter would never have seen the light of day.

Reginald De Koven and Frederick Ranken, who collaborated on "Elysium," which De Wolf Hopper will produce when he has shaved "Wang," recently entered into a contract to write together another musical comedy, an arrangement is particularly interesting by reason of the fact that, in the past, Mr. De Koven's music has been fitted into the "exclusive" of the books of Harry B. Smith. These two were jointly responsible for "Robin Hood," "Rob Roy," "The Three Dragons," and a score of other operas. The ranken has an especial value to the latter gentleman, inasmuch as the shaver have found themselves to offer one of Mr. Ranken's works every season for a nearly indefinite period. "Elysium" will not be done until September, when it will follow "Fantasia" into the limelight. The ranken of the production is due to Mr. Hopper's continued success in "Wang."

The Show, a little magazine published in the interest of the Shubert attractions, is notable largely for the cleverness of its shorter contributions. A very certain printed in the May number is:

Little tufts of powder,
Little dubs of paint,
Make the chorus lady
Look like what she ain't.

One of the most ordinary reasons for the failure of English musical comedies on this side of the water has been the fact that the majority of them are admitted to the process known as "Americanizing." This means that a piece which has been successful abroad rarely is produced here until it has been stuck full of "rags" and "humors" that have no more to do with the plot than the kippered herrings and Sullivan operas were not "Americanized," which, violent blow though it may be to national pride, probably is one cause of their continued popularity.

The London correspondent of Brooklyn Life gives some interesting information about the newest play house to be opened in England under American management. He says that the new "The Mezzos, Shubert, who have come to London to open the new Waldorf theater this month, are proposing a daring innovation in the cheap opera with expensive casts to run in opposition to the expensive opera at the old Covent Garden Opera House. Despite the fact that London is fast becoming the artistic center of the world, it is doubtful if it will be able to digest two operas at the same time, particularly so since grand opera is not over-popular and is necessarily confined either to the ultra-musical or the ultra-fashionable public. But the ardent supporters of the Mezzos, who seem to indicate that they have studied every possible chance in connection with their project. In any event they are going to have a cheap opera which will undoubtedly attract Londoners by reason of its gorgeousness, its size and its position. It is located in the center of the old Dickens district, the very neighborhood where the Nell and Bill Sykes and Oliver Twist used to do business.

The Waldorf is to be opened on May 16.

Arvilla Clark's London Success

EDWARD P. KIMBALL, the pianist, who has lately returned from a mission to Germany, and who spent some time abroad in the study of music, brings news of a very successful recital given by Miss Arvilla Clark in London, which he had the pleasure of attending. Mr. Kimball made notations of his impressions on the program of the evening, a very ambitious one, and says that some of the German numbers rendered by Miss Clark were not excelled by first-class artists whom he had heard in Berlin; throughout the young lady gave an account of herself which surprised him. He also brought some clippings from several London papers, a personal letter which shows that Miss Clark made a decided impression. The Standard says: "She displayed artistic feeling and dramatic success in every number, from Brahms, but her best effort was the fine 'Les Adieux' from the opera of Wagner. A New account says: With Signor Antonelli's assistance as solo violinist, Miss Arvilla Clark, an American dramatic soprano, has made her first appearance in England at the Beethoven Hall. The lady has sung a little in opera, but prefers to achieve success as a concert singer. Her performance of the 'Les Adieux' was a masterpiece of singing of an emotional nature, and she was warmly applauded. At the lowest estimate, however, she gave one of the most extraordinary (brilliant) things one could not help but feel that she was a true artist. Her performance of 'Morgen' and 'Wagner's 'Traume,' and to sing them with some anxiety, too, lost William Gillette, who arrived in London this week, should be tempted by the general activity to make that production of 'Hamlet' which he promised so long ago.

With all due respect to Clyde Fitch's talent, it would seem that the reputation of American dramatists in general if the managers would stop trying to please London audiences with his plays, and let them alone. The 'Hamlet' which is being produced at the Adelphi is further proof of this. Even Maxine Elliott's personal charm fails to distract attention from the theatrical nature of the play as seen through London eyes. The first night performance at the Lyric on Tuesday was warmly, even enthusiastically, received by the Americans in the stalls, but the Briton in the pit said, 'but the final curtain call and the British critics mostly said "boo" in the boxes next morning. The play as typical Americanism, and the London critics gave almost a column of amusement for himself in viewing the whole thing. The play is a very good one, but it is not a masterpiece. 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