

MUSICIANS' DIRECTORY

but managed in a few moments to regain her composure, and thank her pupils for the kind remembrance.

The Clayton Music company has published a calendar for 1907 representing the principal musical instruments in different ages of the world. The designs are large and in color, and make quite a striking appearance.

The choirs in the city churches are hard at work on their Christmas music.

SHARPS and FLATS.

May Irwin has introduced an Irish song, "Honora Doolin," into "Mrs. Wilson-Andrews," with so much success that she is going to try one in Italian dialect next.

Mme. Adelina Patti made her "farewell" tour.

"MADAME BUTTERFLY" SET TO MUSIC.



Miss Rena Vivienne.

Miss Rena Vivienne, the young American dancer, is alternating in the title part with Miss Eliza Scrimshaw and Miss Florence Easton, Col. Savage's two other prime donne now singing Puccini's opera "Madame Butterfly," at present being heard in New York.

The company reaches here next March.

The above notice, taken from the San Francisco Chronicle, was shown Manager Fyfe, who said he feared that the San Carlo opera company had decided to go to Los Angeles by the southern route, and return east by the northern, which would cut Salt Lake out. He added that it was likely that the booking of the San Carlo company in "Madame Butterfly" at about the same time, might have deterred the San Carlo company from coming this way.

Clarence Eddy says the installation of pipe organs in public schools, while new thing, is a move in the right direction. He also calls for the erection of larger organs than ever in the large cities of the country.

Milton Wellings, the noted song writer, has been rescued from death by starvation in London by friends.

A promising young cello player has appeared in Little Joseph Clive, aged nine, son of Prof. W. C. Clive. The child only recently took up this instrument, and has shown such marked proficiency as to attract considerable attention.

The first Presbyterian church choir sang its anthem so well last Sunday evening, as to call forth special commendations from the pastor.

American music teachers have begun setting in Europe and taking American pupils, and the scheme is meeting with success.

Marie Cross-Nichols, a noted New York vocal teacher, is one in a long line of famous pianists, organists, accompanists and teachers of theory for attention to teach vocally. She says, "A good accompanist, or even a good singer, is often times as desirous as that of a pianist, by abolishing the piano, organ and harmony to abide by the profession for which they have been educated, we shall have finer voices and need of fewer throat specialists."

The local music houses all agree that there has been a banner year for the trade, having all other years in the amount of business.

One leading firm has done a quarter of a million dollars worth of business during the year, and in every music house the prediction is "We expect to do a great business next year, more than this." However, in one department there has been a falling off, viz. in small instruments, due to the great demand for the numerous changes of labor and duties involved in an organization as active as the Mormon Church, involving an average change of 200 members a year in this choir.

At the beginning of 1907 it has before it the immediate preparation for a great spring festival, at which must be presented two notable complete works, Handel's "Messiah" and St. George Taylor's "Song of Hiawatha."

For this occasion it will have the assistance of a special festival chorus, made up of the leading vocalists from the various denominations of the city, as well as singers of no denomination. The test of admission will be a purely musical one, and it will be remembered that Mr. Stephens had already made

pursuing regular methods, and with definite aims constantly in view. The first and earliest work is with the first graders, who are given ear training, a vocabulary of musical words, and a list of given to a child; and at the same time the voice is trained, and the pupil is familiarized with the relations of all the tones in the standard scale to other tones. Then the eye is trained by means of the staff, key signatures, the simpler musical nomenclature, rests, measures, tempo, marks, etc., and then the pupils are tested to see how far they have learned to use their tone and voice vocabularies.

In the second grade the children are made to distinguish accurately the sound of the pitch pipe in C to guide them. As for instance, the supervisor blows his pipe and then tells a child to sound correctly various tones in the scale. That this is being constantly done shows that there is a natural musical talent in the average child that ought not to be overlooked; at the same time, it encourages the instructor, and he is able by enthusiastic application to his work to bring out the best results. In the other grades there is a steady and well regulated development toward higher departments in the same line of work, with special reference to advance in tonality of the scale, that is, the relation of every tone to every other tone, and in learning to sing from the advanced grades increase the difficulty in intervals and rhythm.

The first two days in the week are given in every grade to technical work, that is, everything pertaining to the mechanics of music. On Wednesdays the exercises include writing scale, copying, with some original work of not less than four measures. On Thursdays and Fridays, the work is song singing—by note in the primary grades, and by ear in the higher grades. In short, a careful instruction is given in the fundamental principles so that graduates of the Salt Lake public schools will find themselves in excellent condition to pursue further their studies into the higher departments of the art divine.

The supervisor has given, through circular letters to pupils and teachers, an insight into the literary and historical phase of music, with sketches of the great composers, and comments upon their works. He has also entered into the history of orchestral music, and found there is so much latent talent in the matter of instrumental performance that he is determined to make of this a regular feature in the school work. So the children are encouraged to buy instruments and organize school orchestras, which is being done now with surprising success. Prof. Wetzel desires to call attention to the fact that the teachers in the Salt Lake public schools are devoted to their work with a faithful and earnest spirit which is not surpassed in any other city in the country.

THE ORPHEUS CLUB.

THE Orpheus club is a permanent and well established institution of this city, and has for many years been a source of pride to local musical people. It succeeded the Apollo club which H. S. Krouse organized in the Templeton building in 1890, and which gave up its organization when he removed to New York. After several seasons of healthy activity, the club continues to give encouragement to the hope that it will continue indefinitely as a musical body of which the Salt Lake public can expect high things. Of course the Orpheus club has had its ups and downs, its days of anticipation, and its days of uncertainty, when interest seemed to fade for the time. But the general trend has been steadily upwards, and the club has reached such a sound footing at present that the future seems assured.

OUR SYMPHONY ORCHESTRA.

IN a brief talk with Prof. Arthur Shepherd on the local orchestral situation, he said: "As our community begins to take upon itself metropolitan airs, it would be well for it to be mindful as to progress along artistic lines, lest we be blinded entirely by the glimmer of commercial conquest; yet the community's artistic success must needs follow in the wake of commercial triumph, and these infallible signs—our galleries, symphony orchestras, singing societies and literary clubs give inestimable prestige and greater assurance of our permanent importance as a center of culture."

"The interest manifested in the recent concert given by the Symphony orchestra is very gratifying to all concerned in its nourishment and welfare. It has taken four years of persistent effort to arouse anything resembling support or interest in orchestral concerts, and yet in this connection, there is apprehension in the thought that the present manifestation may be akin to the delight of the young Lucius with new toys, to be soon cast aside. A symphony orchestra if properly developed, should become an educator in music, as it is a medium of enlightenment to all, and to every earnest student who does not halt before the heights of Parnassus."

"The almost inexhaustible mine of musical treasures which the literature for the orchestra places at the disposal of the conductor works representing the very flow of genius from the time music reached the dignity of art, to the present day, when the production seems to be less prolific than in former times, and in this great in-

finity is such an unlimited variety that one need never be embarrassed in finding works to please, interest, or educate the uninitiated or the highly educated musician, and in doing so one need never perform works that would tend to lower the dignity of a real symphony orchestra of substantial attainment."

"Such an organization is not impossible right here in Salt Lake. One might say it is only because Colonel Higginson, (the sponsor of the Boston Symphony), but whoever may have read the histories of the few great orchestras of our country will not have failed to note that they have, one and all, come up through trial and tribulation. I think it is not claiming too much to say that our present organization shows signs of development and may even now be the nucleus of a body of players that may one day give us a place in the musical firmament. The present orchestra is founded and maintained as far as possible, on the basis of personal merit, and we have good reason to believe that it has already proven to be a very considerable incentive to young and aspiring musicians to bring their services, through hard work and conscientious effort, in greater demand."

"Our present concern is that we may be enabled to maintain our patronage by reason of the merit of the performers, and that the orchestra, by so doing, may be the real attraction, notwithstanding the attractiveness of the solo numbers. The effort put forth by the members of our orchestra is a labor of love, entailing many disappointments and much sacrifice, all of which is given ungrudgingly, so long as there is a response on the part of those to whom we look for interest and support."

THE KAISER'S FAMILY AT CHRISTMAS TIME.

Christmas is always celebrated by the Kaiser strictly on family, says Wolf von Schierbrand in the December number of Lippincott's. The empress keeps a special memorandum book in which, year after year, are noted down the presents made to every member of the imperial household (no matter how high or humble), as well as to friends and relatives. The careful study of this little book causes her majesty, for weeks before the actual festival season, no little thought and anxiety; for duplication must be avoided at all hazards, and the special wishes of each consulted, as far as possible, while valued old servants must, of course, be specially considered. In her small, dark, brougham the empress nearly every day drives from store to store, making individual purchases.

For the higher officials, relatives, etc., jewelry, watches, sleeve links and other trinkets serving for personal adornment are presented, for the Kaiser believes in things of permanent value and capable of constant use. In this connection it may be said that it has occasioned some sarcastic comment that of late years he has quasi-established a rule by which a large percentage of the above-named category of gifts has taken the form of 20-mark gold pieces set in diamonds, and 10-mark gold pieces similarly encrusted for sleeve links (for gentlemen), but it is to be presumed that there were good reasons for making such an innovation.

Then there is a medium-sized tree for the Kaiser and Kaiserin, and a small one for each of their children—all in a row, with a plethora of gifts beneath. For days previous the Muschelhaus has been forbidden ground for the children, even for the darling of the family, Princess Victoria Louise, now a tall, slender girl of 12. They, the brothers and sisters, have been playing hide-and-seek with their own gifts (all purchased out of their by no means extravagant allowance of pocket money), and now the happy moment has arrived to bring them out.

The Kaiser makes it a rule always to include in his gifts to his family some article (generally of slight intrinsic value) which contain a lesson or adorn a tale; often these are whimsical and give rise afterward to pleasant reminiscences within the imperial family. The sons of the Kaiser are: Crown Prince Wilhelm, born May 6, 1882; Eitel Fritz, born July 7, 1883; Adolf, born July 14, 1884; Augustus Wilhelm, born Jan. 29, 1887; Oscar, born July 27, 1888; Joachim, born Dec. 17, 1892; and the only daughter, Victoria Louise, was born Sept. 13, 1892; thus all of them are fast getting beyond the tender years of infancy.

Their mothers, November 13, 1892, the Christmas traditions of their childhood are still kept up, and even the crown prince, though now a young bonaparte at the Hochschule, is treated and behaves like a youngster.

The officers of the club are as follows: President, J. W. Curtis; vice president, W. R. Sibley; secretary, Harry Shearman; treasurer, Fred Bennett; musical director, A. H. Peabody; librarian, L. F. Zulick; director at large, S. A. Abbott. In Prof. Peabody, who is also the organizer of St. Mark's cathedral, the club has an competent, zealous and faithful a conductor as any singing organization in the country. Under his able administration the work of the club has advanced immensely, and the singers catch his enthusiasm in the work. The club is now working on miscellaneous men's choruses and glee, with a view to a public concert during the fall season. In February, a second public recital takes place. In the season, before spring opens, the Orpheus club stands on a par with the Apollo club of Denver, which is under the conductors of Prof. Henry Housley; the Apollo club of Kansas City, conducted by Mr. Kreisler, who officiated at the Methodist organ opening in this city recently, and other similar organizations throughout the country. Great care is taken in examining voices before admittance to active membership.

Sketches of Representative Musicians.

WILLIAM C. CLIVE.

Teacher of violin and piano, studio 616 Templeton building, Salt Lake City, Utah.

Prof. Clive has been before the people of Utah as a musical artist for 30 years, in fact he was born and reared in the valleys of Utah.

To this gentleman belongs the credit of being the author of one of the earliest musical compositions played in Utah, his first overture, "Golden Crest," being played in the Salt Lake theater under the direction of Conductor C. J. Thomas. Mr. Clive played first violin in the theater orchestra in 1875, and later he studied under several eminent instructors in Boston, Mass. His tone is pure and sympathetic, and he plays with precision such music as the Sonata by Bach and Mendelssohn's Concerto.

Endowed with a modest and retiring disposition, his success is due not only to natural ability, but through ceaseless energy and perseverance. He is recognized among the first of our leading artists. Mr. Clive's compositions are on sale at the leading music centers and several of his anthems are in use throughout the country.

He is a recognized successful teacher of piano and violin, and has a reputation for patience and close attention to detail.

PROF. J. J. McCLELLAN.

Possibly no other local musician is so well known throughout the United States as Prof. J. J. McClellan. The position of organist of the famous tabernacle, which he has filled so long and satisfactorily, his natural gifts and sociable disposition, with his acknowledged high artistic skill, have all won for him a place in the music world at home and abroad occupied by few others in his profession. In connection with Prof. Evan Stephens, the conductor of the tabernacle choir, Mr. McClellan has advertised throughout the world the wonderful quality tone and range of our big organ, and also the excellent singing of the famous choir. Mr. McClellan has presented some of his own compositions to the delight of his hearers, who have attested their appreciation by their approval and applause. His studio is with the Clayton Music company, Main street, Salt Lake City.

MME. AMANDA SWENSON.

Mme. Amanda Swenson, teacher of vocal music, studio at Clayton's music store, 109 Main street.

For some years Mme. Swenson has been developing and teaching a large

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JOHN J. McCLELLAN. Pupil of Xavier Scharnowski, Alberto Tomas and Ernst Jolliffe.

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Growth of Music in Salt Lake.

THE TABERNACLE CHOIR.

THIS now famous body has entered upon its seventeenth year since the reorganization on the enlarged plan, and is now really a choir society and church choir combined. It is little short of the marvelous that its director has been able to continue it so long with undiminished attendance. Of course it has its periods of high and low tide, but never since its first Sabbath under the present conductor, has it numbered less than 300 active members, and some of the time it has had an enrollment of over 600. All this is out of a Latter-day Saint population of probably not over 25,000 souls, who have 35 ward choirs to maintain, to say nothing of the innumerable changes of labor and duties involved in an organization as active as the Mormon Church, involving an average change of 200 members a year in this choir.

At the beginning of 1907 it has before it the immediate preparation for a great spring festival, at which must be presented two notable complete works, Handel's "Messiah" and St. George Taylor's "Song of Hiawatha." For this occasion it will have the assistance of a special festival chorus, made up of the leading vocalists from the various denominations of the city, as well as singers of no denomination. The test of admission will be a purely musical one, and it will be remembered that Mr. Stephens had already made

an enviable reputation with just such a society before he beat his energies to placing the largest choir in the world in the great tabernacle.

The entire orchestra and vocal soloists for the coming event are direct from Chicago. Of course the choir's regular Sabbath work will not be interrupted, and much of the training for the festival will be done at the meetings of the festival chorus on Monday nights. In order to leave Mr. Stephens free to the purely musical work, Mr. Fred Graham will attend to all the business work of the coming festival. So long as the Church maintains an organization such as the choir in the tabernacle, church music cannot but retain its high standard in the west.

MUSIC IN OUR SCHOOLS.

THAT the progress of music in the public schools is marked, is evident from a talk with Prof. W. A. Wetzel, supervisor of music. He has labored hard and incessantly for the advancement of the cause musical in the department of labor, and single handed has brought it up to such a high standard that its worth is being recognized elsewhere in the country.

There are 27 public schools in this city, where music is made as much a regular study as arithmetic, with a daily program or schedule along this line. Prof. Wetzel has established musical instruction in the schools on the same basis as any scientific instruction.