

Music and Musicians

THE Young Men's Christian association proposes to give semi-monthly musicals in the auditorium, during the winter months. The first of these series will be given Thursday evening, Nov. 2, and special rates will be given members of the Y. M. C. A. and music students of this city. Teachers will be supplied with special tickets for their pupils, and it is hoped will be interested in the movement, as it is believed they will be assisted in their instruction through the opportunities afforded their pupils by these recitals. The artists engaged for the first concert are: Miss Sybilla White Clayton, pianist; Hugh W. Dougall, baritone; Claude J. Nettleton, violinist; and Miss Emily Larsen, soprano. The management of the musicals has been placed in the hands of Fred C. Graham.

Miss Ethel Connelly, for some time the pupil of Prof. J. J. McClellan, and organist of the Twelfth ward choir, has been appointed organist of the central Christian church of this city. Miss Connelly is an accomplished musician, and began her duties last Sunday.

Prof. McClellan leaves for Boise, Idaho, tomorrow night, to give an organ recital in the First Methodist church. This is the second recital given by this artist in the Boise church, the first having been in February last. When over 100 people paid admission to hear him. A full house is assured for this event also. Prof. McClellan will give many recitals outside the state the coming winter.

Prof. Wetzel has resigned his appointment as instructor of music at the Y. M. C. A. as the time requirements in public school work are such that he can not very well attend to the demands of the association work. So Prof. Graham has been appointed to fill the vacancy. Mr. Graham is director of the educational and spiritual work of the association. Mr. Graham began Wednesday evening. He found a specially promising bass voice in J. J. Wilson, a young resident of this city.

An entertainment is scheduled for next Wednesday evening in Ogden for the benefit of Robert Smith, who has been very ill since last December.

Mrs. Martha Royle King recalls the first of her studio vocal recitals next Tuesday evening. In the recital, which will be given at the Commercial club building, Mrs. King will sing "The Song of the Lark" and "The Song of the Sparrow". She will be assisted by Miss Edith Kingsbury and Miss Lillian Hudson, both of whom gave pleasing vocal solos, the former singing "The Song of the Sparrow" and the latter "The Song of the Lark". Mrs. King, who has been singing for many years, is a well-known voice in the musical world.

The Jewish Temple has an excellent choir, including Mrs. Edward Moore, Miss Sigrid Pedersen, Robert H. Steward, and Charles Kent, with Miss Paul Rothschild as organist.

The Utah Ladies' quartet will sing in Park City next month.

The Orpheus club finds the immediate outlook the most promising in its history. The club has already secured 100 members, with perhaps 10 more to come. An outline has been prepared for the season's work, and as the organization is not a money-making affair, the members are looking with more confidence for public appreciation and support. All the money that is subscribed for the club is expended in bringing out fine talent, and the greater the subscriptions, the better the management will be to bring to this city desirable attractions.

The Masonic quartet, comprising Mrs. Edward Moore, soprano; Miss Agatha Berkehold, alto; Fred Graham, tenor; and J. Willard Squires, bass, a busy rehearsal for the semi-annual meeting of the Masonic lodge, which will be held Wednesday, Oct. 23. The music is in charge of Prof. A. H. Pedersen.

David Mann, instructor of music at the B. Y. academy, is planning for a series of concerts during the school year. The following artists are expected to assist: Mrs. Emma Ramsey-Moore, Mrs. Lillian Thompson, Miss Agatha Berkehold, Hugh Dougall, Fred Graham, Horace Ensign, W. C. Olive, C. D. Schettler, Charles Kent and others.

The Liberty state choir enjoyed a fine rehearsal last Wednesday evening, and good music is assured for the state conference tomorrow.

Hugh Dougall sang last evening, at Springville, for the Federation of Women's clubs delegates.

Traveling music report a steadily increasing demand out in the country, and especially in mining camps, for the talking machines, which afford a great deal of entertainment. However, travel music and "talking machines" are not the "dances" demanded by the majority of rural purchasers.

The Monday Musical club will meet next Monday evening, in the studio of Miss Celia Sharp, when the French composers will be taken up, played and discussed. The meeting will be held shortly after 8 p. m.

Prof. Pedersen is much gratified with the progress made by the All Hallow's Military band of 40 pieces, and is giving special attention to developing the work of the clarinet section. The orchestra of 15 pieces will be organized next week.

SHARPS and FLATS.

Rachmaninoff, the Russian composer and pianist, may come to America this winter.

Nordica has offered a prize of \$1,000 for original American songs. The prize must be short, she insists, and melodious.

Semphich intends to continue her long recitals this season as heretofore.

in New York and the neighboring cities.

Pugno, is to play Saint-Saens' "Africa," a fantasy for piano and orchestra, during his American tour. Few other pianists play it.

Mr. Conrad has, according to the Berlin Journals, engaged Signor Caruso for an operatic tour of the cities of Austria and Germany in the autumn of 1936.

The extent of the music piracy business in London is revealed by the statement that within two months about 1,000,000 contraband copies have been seized and confiscated.

Burgstaller, though he was Parsifal for the "sacred" in America, is back again in Cosima Wagner's good graces, and next summer he is to be the Parsifal at Bayreuth also.

Paula Edwards' new opera, which will be produced presently, is to be entitled "Queen Berengaria." It was written by Harry Paulson and Alfred Bobbly, who composed the music of "The Yankee Consul."

Calve is to do many strange things on that concert tour of hers. The other day it was some of Palestrina's music for a full choir that she was to sing quite by herself. Now it is the "aria" from "Faust" with only a basso to assist her.

Miss Patti has asked Fritz Kreisler to play at her annual London concert on Nov. 10. The great Austrian violinist is as busy as a bee, and has been in this country last year, when he played nearly every day for months, and in some cases twice a day.

Carl Venth, the violinist of Brooklyn, spent last summer at home in Norway. He is as busy as a bee, and has been in this country last year, when he played nearly every day for months, and in some cases twice a day.

Prof. W. R. Spalding of Harvard, whose "Tonal Counterpoint" proves to be an exceptionally lucid and practical text-book, has written, with Mr. Arthur Foote, a treatise on harmony, which is now in press, and which will doubtless be a most welcome addition to those who have found "Tonal Counterpoint" so useful.

Mr. Van der Strucken, who is to be conductor, with Sir Edward Elgar, of the next music festival in Cincinnati, is not, as many fancy, a Belgian. He is a Dutchman, and has been in this country last year, when he played nearly every day for months, and in some cases twice a day.

Humperdinck's new opera, "Heimat-Wien," will be performed for the first time in Berlin early in the new year. The work has already been given before a select audience at Stuttgart, and it is the opinion of all who heard it that the author of "Hansel and Gretel" has surpassed himself in his latest score. The opera has already been secured for Weissenhof, Kassel, Halle, Prague, Vienna, Leipzig and Munich.

When Wagner had completed his "Tristan and Isolde" he found to his dismay that the leading German opera houses refused the score on the plea that it was "impossible to perform it." And now we read that the Carl Rosa Opera company in England is mounting the work, and that the opera will be given in this country before the "Fidelio." The results will probably not be altogether delectable; but the very fact that an attempt should be made to produce the once-loved music moves.

The full orchestral score of Wagner's "Tristan and Isolde" has been issued by Breitkopf and Hartel in a pocket edition. A volume of occasional short poems by Wagner has just been published in Berlin by G. Grote. It has a preface by Glasenapp, who gives the history of these poems; he has come to the conclusion that only a fraction of Wagner's effusions in this form—some of which are very funny and characteristic—has come into this edition, and he hopes that a future edition may be forthcoming for a future edition of this book, the appearance of which is a consequence of the growing appreciation of Wagner as a poet.

How Alfred Reisenauer, who is shortly to play his second visit to America, won the enmity of the Grand Duke of Weimar is an experience which the famous pianist is fond of relating. "At one of the Liszt soirees," explains Reisenauer, "the grand duke heard me play the beautiful 'Liebestod' from 'Tristan and Isolde.' His grace did not know the 'Liebestod' from a Strauss waltz, but he judged I had played well because I was applauded."

"What do you call it?" "That is a fine number," said he. "I told him, 'At that moment I noticed Wagner behind me, so I stepped aside, and said: 'And this, your grace, is Richard Wagner.'"

"I am glad to meet your friend Wagner, is he musical?"

"Yes," I replied, he whistles at grand dukes, and we left the room to the utter discomfort of his grace. Needless to state, neither Wagner nor I were ever invited to the grand ducal palace again."

THE VALUE OF EXAMPLE.

To have your child truthful, be truthful. To have him kind to others, be yourself kind to others.

To have him honest present to him in yourself a living example of honesty. The chief part of a child's knowledge comes through observation. Acts mean more to him than speech.

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COUNTESS KINSKY

COUNTESS SEEKS THE QUEEN. The presence in this country of the Countess Kinsky, of Austria, was explained recently when the countess admitted that she had left her husband, and was seeking an engagement on the stage. She has already received two offers, and is now considering them. Twelve years ago the countess, then K. Palmyra Ilka, was the most noted opera, conique prima donna in Hungary. Her domestic life was happy enough until the count took to the gambling table and became insanely jealous of her when she made brief operatic tours to regain the family fortune.

Special Correspondence.

New York, Oct. 16.—The world has found another great tenor. And like Campanini, who was a blacksmith; Wachtel, who was a cab driver; and Miss Seelich, who sold fish on the streets, this new singer who may be destined to amaze the operatic world, has been found in street poverty, a street huckster of vegetables on the lower East Side in New York. His name was Isaac Routman, but Isaac Routman, the huckster, has been transformed into Raphael Caruso, the great tenor, in a way that reads like a romance.

Born in Russian Poland twenty-three years ago, Caruso, for after the great tenors, De Reszke and Caruso, he has been re-named—came to America a few years ago, unable to speak English. For a time he worked in a factory at \$3 a week. Then, feeling the need of fresh air, for the sake of his voice, he engaged as a huckster, selling vegetables and fruit among his compatriots of the East Side. One day he read in a paper of Dr. Holbrook Curtis, the famous throat specialist, who is an authority on the voice. He visited him, was asked to sing and Dr. Curtis in amazement declared: "You are destined to become greater than Caruso."

The boy, whose voice is a marvellously sweet tenor of great strength, was sent by Dr. Curtis to Manager Charles Dillingham, who at once engaged him for Miss Fritz Schief's opera company, to appear in "Mile Modiste." He made his first appearance with Miss Schief in New Amsterdam theater for a concert, and he has learned something of stage methods. Miss Schief, who has sung with all the great operatic singers of the present day, will give him instruction. Next spring Mr. Dillingham will send him to Europe to study for two years, possibly under the direction of Jean de Reszke. The boy, transformed almost in a night from a poor huckster to a great tenor with unlimited prospects, can hardly realize his great good fortune, and acts like one in a dream.

The shortest theatrical jump on record in New York is that scheduled for Miss Lulu Glaser and Charles Dillingham's production of "Miss Dolly Dollars," which will be transferred to the New Amsterdam theater for a continuation of its successful run tonight. The railroad arrangements provide that the company shall leave the Knickerbocker theater after the performance and move to the Broadway theater for a second night, where it will change cars for the New Amsterdam theater. As the journey is short, no sleeping cars will be required. Total distance, one-eighth of a mile.

Miss Olga Netherese and the members of her English company have arrived in New York. Miss Netherese, before sailing on the Deutschland, was given a notable dinner by Paul Hervey, author of "Le Dédale." The English version of which Miss Netherese will present under the title of "A Case of Divorce." Mr. Hervey came from Paris to London to give Miss Netherese this farewell dinner, and many prominent people were present. Miss Netherese's English company includes Hamilton Revelle, Robert Carter, William Farrow, Jr., Charles Quatermaine, Harry Dodd, B. A. Meyer, Elaine Mills, Harry Ashley, Dorothy Grimston, a daughter of Mr. and Mrs. Kendal, who has never been to this country before, Louise Moody, Cicely Richards and Arthur Burman. Miss Netherese's representation.

Victor Herbert, composer of "Mile Modiste," in which Miss Fritz Schief is appearing as an assistant whose name is Carl Fritz. It is Mr. Fritz's duty to look after the music, play in the orchestra, and act as an assistant to the composer.

During a rehearsal of "Mile Modiste," Mr. Herbert wanted his assistant, and called loudly: "Fritz! Fritz! Where are you?" Fritz Schief was in her dressing room, but she heard Mr. Herbert's call. A moment later her maid appeared on the stage and said to Mr. Herbert: "Miss Schief's compliments, if you please, sir, and will you please not address her by her first name."

When Bernard Shaw, the Irish philosopher and playwright, attempted to explain the dramas of Henrik Ibsen, the Norwegian, in his famous little book, "The Quincentess of Ibsen," it is likely he little thought that one day the same favor would be done for his own plays. Nevertheless, it has come to pass, for John Y. Luce & Co., of Boston, who have published several of Shaw's plays, announce a handbook of his dramas. It is called "George Bernard Shaw: His Plays," and is designed for the use of those theatergoers who have no time to waste through the long Shaw prefaces and appendices or to puzzle out the subtleties of "Man and Superman" for themselves. Very few authors reach the dignity of having books written about them while they live, so in this and in other things, Shaw stands above his fellow dramatists.

Mr. Harrison Grey Fiske's long-looked-for production of Maurice Maeterlinck's famous drama, "Monna Vanna," will be made at the Manhattan theater, New York, on Monday evening, Oct. 22. A week is to be given to final rehearsals in order that every detail of care may be taken to make the premiere one of the most notable that the Manhattan has had under its present management, and this means one of the most notable that the American stage has known. The event is significant for two reasons. This will be the first representation of this drama in English on any stage, and it will introduce Madame Krich as a star in English under Mr. Fiske's direction. As to "Monna Vanna," it is by common consent the masterpiece of one of the greatest writers of this time. It has lofty dramatic purposes, heroic characters who still are fresh and blood, and dramatic climaxes that suggest the breadth and force of some of the great dramatists who have become classic. It is psychologically beautiful and idealistic in its analysis of character and development. The scenes give scope for the most picturesque and impressive of stage settings and costumes, and it is said that every effort has been made to fully realize the best possibilities of the play.

LEWIS.

NEWS OF THE WEEK IN LONDON.

Special Correspondence.

LONDON, Sept. 20.—Just as every actor wants to play "Hamlet," so it seems to be the nurtured ambition of every dramatist to write a "mystic" play. Give your playwright just the requisite amount of success and you are pretty sure to have him bobbing up with a big allegorical "drammer" that has spooks or some other variety of supernatural beings in its leading roles.

The latest to succumb is C. M. S. McLellan. Frankly it seems a bit early for this American dramatist to be dabbling in the mystic, for though he has the big success of "Leah Kleschna" to his credit; not to mention "The Belle of New York," and though his comedy "On the Love Path" appears to be catching on at the London Haymarket, he really has no license yet to be putting his moral lessons on the stage.

But this is what McLellan has attempted, that is if his forthcoming play is accurately described. Its title is a bit disquieting—"The Jury of Fate"—likewise the announcement that it is "a drama in seven tableaux." But that is not the worst for we have it on the dramatist's own authority that the figure of Death appears in his play on no less than three occasions. In the piece, he is referred to as "The Stranger," and his visitations are made to our old acquaintance, the shattered rake who would like to live his life over again, and who makes a decidedly worse job of it on the second trial.

There is a beautiful heroine, too, who is to be "typical of all that is wholesome and attractive in womanhood," while the leading male character is op-

posed to be a "human power, industry and self-restraint." So no one will need to be told that "The Jury of Fate" is the most ambitious work which the author has yet attempted. Perhaps McLellan really has got it in him to do this sort of thing and make it convincing. The Schueller evidently think uncommonly well of his play, for they are going to give it in London with the young Irving, who recently acted Hamlet, in the leading role. This will follow their production in the new Waldorf of Deval's play, "The Jury of Fate," which in the United States was called "Tape." In this also Mr. Irving will appear. Of course one hopes that McLellan will score largely with this mystic drama, but these "seven tableaux" and the promised three appearances of the Dread Messenger are not the sort of thing most likely to "go down" with the metropolitan audience.

For the success of his play "On the Love Path," McLellan has chiefly to thank what seems to have been an afterthought.

His responsibility in "The Belle of New York," and his seriousness in "Leah Kleschna" tried to mix in the new piece—and that is where the afterthought must have come in. Apparently the author set forth in his said days to write a machine-made melodrama, with somewhat farcical comedy to lighten it. But the comedy was so light and the melodrama was so heavy that the two couldn't get together. Perhaps the play was shelved, then, until success in other directions brought the author's work into demand, and he hurriedly developed the fun in his play and shoved his villain to one side. That fun, in the hands of what might almost be called an all-star company at the Haymarket theater, so delights the audience that they wait patiently while the villain gets through his thankless part of the business, and then settle back to enjoy themselves thoroughly again.

"I came over here from America for four weeks, and I've stayed six months,"

CURTIS BROWN.

Fortune is still the portion of

Forbes Robertson, for despite all anticipations to the contrary, "The Conqueror," the thick verse drama by Mr. F. Pyffe, with which the actor opened his new season at the other night, proved to be only a poor thing. Moreover, it isn't the work of anyone named Pyffe, but the Duchess of Sutherland, who is beautiful and rich and clever in many ways, but of whose fitness to write plays we must still be convinced. "The Conqueror" can have only a brief existence, and Robertson will probably follow it with a new comedy by Mrs. Ryley, who supplied him with "Miles and Men."

It is about to make what will be his last appearance in this country for two years or more. After a short tour in the English provinces, the violinist will go to the United States, where he will be heard in Australia.

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and judging by the kindness of your reception this evening it looks as if I stay here until—well, next Saturday, anyway." So said Willie Collier in response to the continued applause of the first night audience at the London production of "On the Quiet." Augustus Thomas' anything-but-quiet farce is not particularly suited to London tastes, and the last act with its comic marriage scene is worse closely on vulgarly, but Willie Collier has captured the town and could make a success of anything that gave scope for his skill in fun-making. Excepting James Weston there is scarcely an English comedian who can be compared with him. You might have thought that some of the more solemn of the London critics would assume a condescending tone in writing of the agile and light-hearted Willie, but even so grave a student of the drama as W. L. Courtney, who edits the Fortnightly Review and presided over the destiny of a famous old publishing house when he isn't writing criticisms for the Telegraph, speaks of the American comedian's work in the highest terms.

His fortune is still the portion of Forbes Robertson, for despite all anticipations to the contrary, "The Conqueror," the thick verse drama by Mr. F. Pyffe, with which the actor opened his new season at the other night, proved to be only a poor thing. Moreover, it isn't the work of anyone named Pyffe, but the Duchess of Sutherland, who is beautiful and rich and clever in many ways, but of whose fitness to write plays we must still be convinced. "The Conqueror" can have only a brief existence, and Robertson will probably follow it with a new comedy by Mrs. Ryley, who supplied him with "Miles and Men."

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