

Music and Musicians

Patti comes to us on Monday, and till she has come and gone, little else in the musical or amusement line will be thought or talked of. In response to a general request, the "News" prints herewith the program of the concert, which is to begin at the Tabernacle at 8:15:

PART I.

Serenade for Violin, Cello and Piano C. M. Wilder
Miss Rosa Zamel, Mr. Anton Hegner and Miss Vera Margolies.
"Land Me Your Aid" (The Queen of Sheba) Gounod
Mr. Wilfred Viggo.
Violin solo—Airs Russes Wieniawski
Miss Rosa Zamel.
Piano solo—Rhapsodie Hongroise Liszt
N. 12 Miss Vera Margolies.
Alto—Voix de sapite (Le Neze de Figaro) Mozart
Miss Adelina Patti.
Motto—"Fraise the Lord" Handel
Tabernacle Choir under leadership of Prof. Evan Stephens.

PART II.

Cello solo—Lento du Concerto Lalo
a. Gavotte Hegner
b. Dance of the Fairies Popper
Mr. Anton Hegner.
Prologue (Fagundes) Leoncavallo
Mr. "Lando A. Cunningham.
Violin solo—Triede aus Die Meise Wagner-Weinling
Miss Rosa Zamel.
Mr. des Rigoux (Faust) Gounod
Miss Adelina Patti.
Duet for Tenor and Baritone (Alessandro Stradella) Plovet
Messrs. Viggo and Cunningham.

Of course in addition to these numbers, it is generally understood that we are to have encores galore, and that "Home, Sweet Home," and other familiar airs are to be given by Patti.

It is now generally accepted and believed that this is positively Madame Patti's last professional tour, not alone of America but of the world. Some of the writers in the want of a paragraph. It is one of the stock items always ready to be trotted out. There is, of course, a possibility that Madame Patti may go on singing for many years yet. The marvelous preservation of her voice is due to the extreme care she takes of herself. No reason is apparent why she should not be able to sing as long as she wishes. The voice of youth of which she seems to possess the same secret as the celebrated Ninon de L'Enclos. She won men's hearts at 15 though there is no record that she could sing. The voice of youth of which she seems to possess the same secret as the celebrated Ninon de L'Enclos. She won men's hearts at 15 though there is no record that she could sing.

But Patti adds a baron, "as long as that glorious voice remains pure and unimpaired it will be occasionally heard on behalf of the suffering and the needy. That is to say, my admirers by singing for some charitable purpose. But her professional career will end in America with the present season. You will not deny that she is entitled to a rest after such a long and remarkable career. But she will go on taking the best care of herself, while seeing a little more of life generally and being at last able to enjoy herself at will. So far as she has been a slave since early childhood.

Patti will arrive here tomorrow (Sunday) morning, and go at once to the Knottford, where four suites have been engaged for her. Her husband is to be a big occupying two of them. In fact, at the hotel, it is looked upon almost as a big party. It seems just a little odd for Patti and Cederstrom were married three years ago; but Patti has a fanciful temperament, and she says this American tour is just as much a part of her honeymoon as anything could be for her husband has not until now been in America and they are so devoted to each other that their three years of married life have never ceased to be a honeymoon.

So by her own choice and announcement, she becomes a bride. And what a bride Patti is! Her husband is 34, but no such disparity in their ages is apparent for the great diva has had wonderful health, and it is said, she has much under her years. She is still the dainty Patti of whom our mothers, you even our grandmothers, tell and her voice is still in some measure the wonderful voice which won the admiration of the world. To us who are young it seems like calling some famous personage out of the past that Patti should come now and sing for us—the same Patti who sang for our fathers and the fathers of our fathers in other lands. So long ago as when the diva made her first public tour of America as a child of 13 years.

To answer a large bunch of inquiries in one paragraph, the "News" will say that Adelina Patti has only appeared once before in Salt Lake, and that was on the night of April 1, 1884, when she drew the most magnificent audience the Tabernacle has ever held in a concert, before or since. She was 60 years of age on February 19 last, her birth having occurred in Madrid—in spite of the Tribune's dubbing her "the Swedish Nightingale"—on that date in 1843. Her parents were roving artists. Adelina has sung since she was a child of three, and she was singing in private at 7 and giving concerts at 13, all over the United States. In 1859 she sang "Lullaby" at the Academy of Music in New York. The opera she had hard work at first to gain an entry in London and Paris, but once heard, she conquered all hearts. Her social advances were as rapid and distinguished as her musical career. She had hard work at first to gain an entry in London and Paris, but once heard, she conquered all hearts. Her social advances were as rapid and distinguished as her musical career. She had hard work at first to gain an entry in London and Paris, but once heard, she conquered all hearts. Her social advances were as rapid and distinguished as her musical career.

Patti is devoutly religious. In the center of her castle she has constructed a pretty little chapel wherein every day and night, two priests, who are old friends, frequently visit and perform the rites of the Roman Catholic church. On these occasions such guests and servants as choose to attend are freely admitted, but there is no obligation about it. In the city's boudoir there are evidences of this religious penchant.

Above the bed hangs a massive gold crucifix fully 30 inches long. On a table beside the bed is a golden urn containing holy water. In one corner of the room is a small oratory and other proofs of meditative devotion.

Patti's supporting artists on her American tour, are said to rank very high. The conductor is Signor Sapio, who has directed the diva's previous tours of this country; the pianists are Mrs. Vera Margolies, Chopin virtuoso; the solo violinist is Miss Rosa Zamel, a pupil of Ysaye, and the owner of the violin on which master played for 17 years; Wilfred Viggo, the tenor, is billed as the principal tenor of the London Philharmonic; Claude A. Cunningham, the baritone, is an Ohioan by birth, but he has been established for years in England; Anton Hegner, the cellist, enjoys a very high reputation in Europe, and has played before crowned heads in most of its capitals.

Asked the reason, the other day, why he lived so far out of town, with no telephone connection, Prof. Evan Stephens gravely answered, "You know we are at the verge of 1904, which is leap year."

The old year closed for Prof. Arthur Shepherd very pleasantly in the receipt of a letter from his old teacher in Boston, Dr. Goetschius, who had just concluded a perusal of Mr. Shepherd's "Irregular Ode," and his piano composition "Frotto." The doctor, who is an undoubted authority, having a high reputation in both this country, and in Stuttgart, where he was a professor for years, gives Mr. Shepherd the warmest praise, and ends by telling him, no matter what else he does, to write, write, write, and to keep on writing.

It is pleasing to note that Miss Ramsey has done remarkably well during her northern concert tour, so that in spite of all fears to the contrary, she is considerably ahead financially, and there is no reason to doubt her continued success. Miss Ramsey will be in town tonight, in order to hear Madame Patti Monday evening; and then she will rejoin Miss Sands in Idaho and resume the concert tour. Miss Sands will not make the trip to Salt Lake, but remain at Nampa at the Deway hotel, where the ladies have been stopping for the past day or two. The friends of Misses Ramsey and Sands will be pleased to learn they are doing so well.

Prof. Anton Pedersen is organizing a concert band of 40 local professionals whom he will take to the World's Fair at St. Louis, and represent Salt Lake. The last year he conducted one of the choirs of the Knights of Pythias band, which was considered the most accomplished organization of the kind ever brought together in this city. Professor Pedersen is regarded as one of the ablest musicians in the west, and a very thorough conductor.

There will be a fast day organ recital tomorrow afternoon, in the Tabernacle, at the usual hour, with organist J. J. McClellan as performer. A fine program has been arranged.

The Euterpe quartet sang for the old folks at the Tabernacle on New Year's afternoon, when the following program was given:

Quintette, "Calm Listening on the Ear of Night" Miss Nowell
Solo, "That Sweet Story of Old" Miss Nowell
Duo and quartet, "Life's Dream" Miss Nowell
Solo, "Kathleen Mavourneen" Margaret Harley
Solo, "Old Kentucky Home" Euterpe Quartette
Solo, "A Temperance Man's Troubles" Prof. Quay

These singers were assisted by Misses Mildred M. Nowell, Rosa Smith and Fannie Neal, and the pianists of the firm were assisted by the treat. R. B. Quay conducted the concert.

At the state prison yesterday afternoon, the inmates were given a musical recital under the direction of Miss Josephine Morris and Miss Nora Gleason. The program included mandolin and guitar numbers by Grace Radcliffe, Margery Mulvey and Maud Smith. Vocal solos by Clara F. Cook, Nellie Mahan, Maudie Houtz, Margaret and Agnes Coulter, Millie Williams, Mrs. T. Willey, Masters Gust Backman and Carlos Wood. Miss Morris gave a number of humorous recitations, and there were several numbers by Thelma Johnson and Bernadine Feeney.

Two new songs on sale in this city are, "Where the Flowers Bloom all the Year," and "Sweet Golden Popples." Both are by Miss Jennie Bartlett Watson, now of Denver, formerly of Salt Lake, and both promise to meet with popularity.

SHARPS AND FLATS.

"Parafal" is the theme of the hour in New York, and its success is best told by the fact that five extra performances have been booked for this month and next. The expenses of the production is so vast that it is doubtful if it will be seen in other cities. After the first performance, Manager Connel said:

"I have received more than 250 telegrams of congratulation today; 40 were cables from London, Paris, Berlin, Monte Carlo, Munich and other cities. I would not like to make any invidious distinctions by singling out any of them for you, for all are so generous in their encomiums. My fellow managers in this city have been most kind, and I think every star now playing in the United States has sent me a word of encouragement. And you ought to see my house today! It looks like a flower shop."

For the stage several managers expressed opinions. "Mr. Connel deserves all the credit that can be heaped upon him," said A. Hayman, "for the beautiful production he gave us. It was magnificent. There is nothing else to say about it."

there can be no objection to it on religious grounds."

Let no one say hereafter that England is not a musical country. The London Daily Chronicle reports that "Just now no special song is being whistled in the streets or played on the street organs," and that not for many years has there been such a dearth of popular songs, arrangers of music for pantomimes, having had considerable difficulty in selecting pieces which are even tolerably well known. The world does move. When the supply of trash becomes exhausted there may be a chance for better things.

The Musical Instrument Trades Protection Association in England is claiming for the placing of import duties on foreign pianos, organs, and other musical instruments. It was pointed out at a recent meeting that in 1889 British piano manufacturers numbered 131, whereas by last year they had dropped to 105—a decrease of about 23 per cent. Also, in 1889 the foreign manufacturers represented in that country numbered 85, while last year they reached a total of 182. From 1885 to 1889 the value of musical instruments imported into England amounted to £283,309; a year ago the figure was £1,890,375.

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"Dreams"), and articles on William Mason, "Bayreuth of Today," "Genius and Common Sense," "How to Survive," "The Singers' Problems," at Fittes, "Wagner in America," "Wagner and Patti," etc. Dr. William Mason, although nearly 75 years old, keeps all his musical enthusiasm unabated, and shows no intention of retiring from his hold on current tendencies and interests. He delights in the works of Herr Richard Strauss, especially in the opera "Feuersnot" and in "Enoch Arden." He numbers among his friends and remains at his house all the young pianists who visit New York—such men as Faderewski, Gabrieliwitsch, Godowsky and Mark Hambourg.

While the majority of our comic opera stars are searching high and low for suitable vehicles for next season, Lulu Glaser (pronounced Glasser, by the way) expects to continue right along in Fred C. Whitney's sumptuous production of "Dolly Varden." In fact, another New York run is not out of the question.

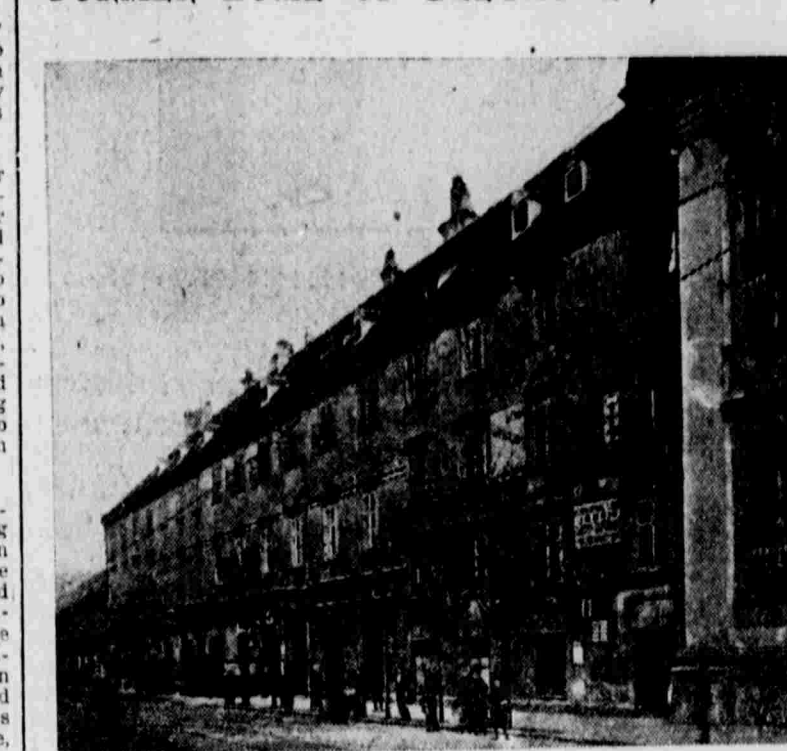
A new star of the present season of whom little is heard in the west is "Honey-Boy" (George) Evans, author of "In the Good Old Summer Time." He has a musical farce, named after the song, in which he plays two acts in black-face, impersonating a colored porter. Here is an example of the humor in the piece. His employer asks: "Sam, how long did you work in your last place?"

"Fash years, sah," he replies.

"And why did you leave?"

"The Gov'nor pashund me."

FORMER HOME OF BEETHOVEN, VIENNA.



The Composer's Room Was on the Top Floor, Where the Five Open Windows Are Shown.

Special Correspondence:

Vienna, Dec. 19.—Here is an especial, ly taken photograph of Beethoven's residence in the Schwarzschanerstrasse, Vienna, in which he died on March 26, 1827, and which is now in the hands of the house wreckers. The great composer's apartments, for many years a shrine for thousands of music lovers, are already demolished. The doors and other fittings have been removed to the Vienna City museum, where it is proposed to establish a Beethoven room. Before this could be done, however, organ hunters, finding the building open, entered the apartments, broke off and carried away brass door handles, window fasteners and any other small articles which they thought might be taken without detection. The house is the property of the ancient and wealthy abbey of Heiligenkreuz, near Vienna, which intends to put up a more imposing modern structure on the site. A relief figure of Beethoven, and a memorial tablet over the entrance of the new building, will be the only indications of the great musician having lived in the old building.

A suggestion was made that the Beethoven lodging should be preserved intact and incorporated in the new building, but the project was found impracticable and has been abandoned. After all, nothing remained of Beethoven's former home, but the bare walls, ceilings and floors, and indeed only a few boards of the latter, the remainder having been renewed since the musician's death. Of his furniture,

and intimate belongings such as manuscripts, books, musical instruments, letters and the like, scarcely any traces exist. Old clothes, dresses, hawker's and peddler's handbags, even in the presence of the great composer, and carried off in every direction of the compass, and the City museum will find it very difficult to obtain genuine relics for its projected Beethoven room. The composer was singularly inexperienced in business affairs and his last days are said to have been embittered by neglect and comparative poverty. Only a little while before his death he wrote to an English musical society, which sent him \$200 in advance payment for a work which the society was about to perform.

As in so many other conspicuous instances Beethoven has been much more greatly honored since his death, than when alive. Twenty thousand people assembled on the old city fortifications to witness the removal of the remains from the house, and a few days ago a large crowd representing not only the leading members of the musical world in Vienna, but many prominent musicians from Austria, Hungary, Germany, France and other countries, assembled at the invitation of the burgo-master in Vienna, in the composer's rooms to take part in a final memorial ceremony. Celebrated artists rendered some of the master's greatest pieces, and a large crowd stood in the pouring rain outside and listened to the Vienna Schubert Society's singing of a Beethoven chorus.

This was the closing scene in these famous old rooms, and the next day the work of destruction was begun.

PETTY PERSECUTION, OR ADVERTISING WHICH?

A letter to the "News," from a New York correspondent, under date of Dec.