MUSIC AND MUSICIANS

PROF. STEPHENS is looking around for a suitable hall in which to put the tabernacle choir twice a month for special drills. The tabernacle is so large, the singers are so separated, with the big organ completely shutting the bassos and sopranos from either view or hearing of each other, and the organ naturally predominates so much, that the keen sense of harmonizing and blending of voices necessary to perfect vocal work, is much marred.

It may be remembered that in years gone by the choir had a hall on Richards street for its rehearsals, and that the old time choral society had to get away from the pipe organ to master the oratorios. Conductor Stephens in speaking of this necessity said yesterday: "Since the reconvening of the choir this fall, our three weeks' rehearsals have been chiefly devoted to one fairly difficult piece of music, which is not yet nearly mastered. True, we have been hindered considerably by the absence of our organist, in California and with 'Robin Hood,' but that is not the only cause for slow progress. In a small hall suitably arranged, and with a cabinet organ, or square, low piano, I could have easily without any accompanist at all, have taught my singers that chorus in one night. Now this saving of time and effort to 300 or more people amounts to a great deal in a year; besides it means a good choir in one case, and a faulty one in the other. We ought to have an ideal hall from the acoustic standpoint, large enough to seat 500 people, specially arranged seats rising in semi-circle around a central platform, and this by right ought to be located right in the temple block so that our music could be carried back and forth to the tabernacle with the least work or damage."

Whether the professor will get this "long felt want" supplied in the near future cannot be at present predicted, but that he will do something, and very soon, to obviate the difficulties now becoming unbearable to him, is quite likely.

* * *

Over 300 bright eyed and sweet voiced boys and girls met with Prof. Stephens at the Assembly hall last Monday afternoon to practise for Sousa's band matinee, which comes off in November. There are few things that musical children like so much as a band concert, such as the "March king" gives. One of the patriotic selections that the little folks will spring upon Sousa, is an arrangement for voices of his own popular "Stars and Stripes Forever."

The chorus meets again next Monday, and when 500 singers have been enrolled, the list will close down for the season.

* * *

It will be three weeks before the First Congregational organ is ready to be turned over to the church. The pipes will all be in position during the coming week, but it will require a long time to tune them, as each of the several thousand pipes must be attended to individually. The Boston builders have certainly been thorough in their work.

* * *

The Salt Lake Symphony orchestra held its first rehearsal last Sunday, with 45 members present, and all eager to start in on the new work, the lady musicians being particularly enthusiastic. The organization will hold every Sunday afternoon, from now on, to rehearse. Selections from "Madame Butterfly" were taken up and good progress was made. Judging from appearances, the orchestra ought to make an excellent record this season.

* * *

The "See America First" march song, published by the Tolbert & Ingham Music company of Denver, has reached the "News" office. The composer is W. King Driggs, who writes the song in the form of a wedding honeymoon, where the couple prefer seeing their own country to traveling in Europe. The frontispiece is a photo of a tourist party in the Rock Mountains, with a number of the women in men's attire, to facilitate climbing.

* * *

Conductor Alex von Fielitz of the Chicago Symphony orchestra, is at present in charge of the Columbia School of Music in Chicago. He will be with his orchestra in this city next April at the annual musical festival.

* * *

At St. Paul's Episcopal church tomorrow morning, the choir will sing, "Lord We Pray Thee," by Roberts, with a tenor solo from Choirmaster Irvine. In the evening, the choir will sing "Nunc Dimittis."

* * *

The summer orchestras have finished their work, but the band at the Salt Palace will continue work for the present.

* * *

The orpheus club has resumed its regular meetings, with a good membership and a gratifying outlook.

* * *

Music teachers, the city over, both vocal and instrumental, report a full list of pupils, in fact, many say, that they have all they can take care of.

* * *

Local music houses report a good, steady trade in pianos, with collections very fair.

* * *

A private letter from Tracy Y. Cannon dated Berlin, the 5th inst., states that he is now hard at work there with other Utah students. Among the late arrivals were Alfred Best and wife.

* * *

The local sheet music market is reported quite lively this week, particularly in ragtime and alleged "funny" songs. Some of the titles are interesting, if not positively amusing. They include such as "The Smoke Goes Up the Chimney Just the Same," "If the Man in the Moon Were a Coon," "Let Me Down Easy," "He Walked Right in, Turned Around and Walked Out Again," "Hottentot Love Song," "Watermelon Club," "We've Been Chums for 50 Years," "Frog Legs," "Hello, Peaches," "I'm the Kid That Built the Pyramid," "Moon Has His Eyes on You," "Mother's Got the Habit Now," "Pickles and Peppers," "Mother's Teeth are Plugged With Pie," "Father's Pants are Baggy at the Knees," "You Skant Slide Down With Me in My Cellar Door Anymore," and other choice titbits in the way of titles and topics. They are not especially elevating, but the "dear public" is wild over them.

EMMA LUCY GATES.

From a Recent Picture Taken in Berlin.

This photograph of Miss Gates was received by her friends during the past week. The young lady is again hard at work in Berlin and is engaged in the stupendous task of committing to memory twenty operatic roles in German. She already knew many of them in French and English, but as she has decided to make her debut in Germany, it was necessary to do much of the work over again.

SHARPS and FLATS

Heinrich Conried is still in Salsburg, Germany, but is rapidly getting over his illness. He is now able to walk with very little assistance, and is accomplishing a great deal of work concerning the opera season.

That venerable musical institution, the New York Philharmonic society, will begin its sixty-sixth year about the middle of November. It will be under the guidance of the princely paid Wassily Safanoff who has been spending the summer in Moscow. Sixteen concerts will be given.

Three times the usual prices will be charged in Vienna on the four evenings when Caruso sings there next month, and the usual prices are by no means low; in New York no extra prices are charged when Caruso or anybody else sings. We are used to hearing the best in the world, and we insist on having it.

Joseph Sheehan, long identified with Henry W. Savage's songsters, will head his new operatic company, which went to St. Louis on Sept. 15 for a four weeks' engagement at the Odeon. One of his managers arrived this week to complete arrangements for the forthcoming engagement. It will be known as the Sheehan opera company. Rose Vivienne, who sang the leading parr in "Madam Butterfly," is said to be one of the prima donnas of the new organization.

According to "Le Monde Artiste" the royal opera in Berlin receives a larger subsidy than any other of the state-subventioned theaters in Europe. Its yearly grant is $225,000; the opera in Paris receives $160,000; that of Dresden, $120,000; Munich, $62,500; Wiesbaden, which is allied with the Berlin opera, $60,000; Carlsruhe, $75,000; Prague, $75,000; Darmstadt, $62,500. The Imperial Opera of Vienna draws but $120,000, the same as Dresden's subvention, but the deficits are met by the imperial purse.

The Paris edition of the New York Herald of Aug. 27, just at hand, speaks highly of the new opera of "Errisinola" by Louis Lombard. The first night's production took place in the town of Lugano, Italy, the choruses, ballet and stage settings having been obtained from the Scala Theater, Milan. The performance was distinguished by the fact that Mlle. Treville, an American prima donna, and Walter Wheatley, an American tenor took two of the leading parts with distinguished success.

In Vienna "Tannhauser" was first given in 1857, and not at the Imperial opera, which had more important matters to attend to. After the performance Hanslick, while admitting that the opera had been most favorably received, declared that he could not share the applause. He accused Wagner of a lack of inventive power and declared that when he attempted a set melody he became trivial. As for the "Tannhauser" overture, he called it a "potpourri fashioned out of the coarsest effects."

As a versatile genius Teresa Carreno, pianist, who is now preparing for her American tour, stands at the head of her profession. But that Carreno ever trod the boards as a singer of grand opera is known to few. It was in the early days of the Mapleson regime in England, when that redoubtable manager was conducting a season of grand opera in Edinburgh where also Carreno found herself just concluding a concert tour. A friendship sprang up between Carreno, who was barely fifteen, and Tietjens, the great dramatic soprano of the time.

Joachim "made the mistake," as Paul Bekker writes in the Allgemeine Musikzeitung, "of appointing in the Royal High school of Music in Berlin, organized and directed by him, exclusively teachers who were of his own musical faith, thus impressing on that institute from the start the aspect of being behind the times and averse to independence. His special activity as a teacher of the violin also was not attended by a great success. He made thorough musicians and good players of his pupils, but he did not know how to bring out individual traits in them. And while the venerable and almost historic personality of Joachim caused many a sharp censure to be suppressed while he lived, we must now speak out and hope for a thorough reorganization of that high school."

The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual 24 public rehearsals and 24 concerts in Boston, the usual 16 concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over 100. In the last week of January the orchestra, as last year, will go west for six concerts. Buffalo, Detroit, Indianapolis, and Columbus will each have one, and Cincinnati will have two on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him an interesting lot of novelties, which will appear on his programs.

Oscar Hammerstein has announced plans for extending his grand opera ventures to Philadelphia, Chicago, Boston, Washington, St. Louis and Cincinnati. At present he has made definite arrangements only for the Philadelphia project. He lately purchased a site on North Broad and Poplar streets from the Harrah estate. Ground will be broken in October, and by November of next year the opera house will open for a 20-week season with five performances a week. The structure will have a seating capacity of 5,000, besides a grand tier of 40 boxes. The architects have provided for a broad interior promenade nearly 400 feet long.

When Mr. Hammerstein completes his chain of theaters in various large cities, he will be in a position to offer European operatic stars engagements of 60 weeks. Each opera house will have its own company, scenery, orchestra, corus and ballet.

The Philadelphia Opera House, as it will be called, will represent an outlay of $1,500,000 when completed, and the whole enterprise embracing the other cities may mean an expenditure of $15,000,000 or $20,000,000.

NORDICA TO OPEN FESTIVAL HOUSE IN 1909.

IN A private cable to a friend in New York yesterday Mme. Lillian Nordica sent some very interesting news across the Atlantic about what she has been doing while abroad this summer in perfecting her plans for building the Lillian Nordica Festival House, in Harmon on the Hudson.

In her cable, which was sent from Paris, Mme. Nordica said: "I arrived at No. 64 Rue Spontini Wednesday night, after a week's sojourn in Munich, accompanied by my business representative, Mr. R. Simmons. I am greatly delighted with the results of my visit to the Bavarian capital. While there I succeeded in making an arrangement with Mr. von Possart, the general intendant of the Royal theater, the nature of which shall remain a secret for a few weeks at least.

"I also obtained a positive promise on the part of Prince Ludwig Ferdinand of Bavaria, who is the president of the Wagner society of Germany, to attend the opening of the Lillian Nordica Festival House in the spring of 1909."

On the evening before her departure from Munich, Mme. Nordica gave a dinner party for Prince and Princess Ludwig Ferdinand. The other guests included M. and Mme. von Possart, Count and Countess Fabricotti, Countess Greffuhe, Lady Lillian Boyd, Prince Trabia, Mr. De Suarez and Mr. Simmons. Mme. Nordica announced that she would leave Europe for America Oct. 7 on the steamship Kronprinzessin Cecelie.

On her arrival Mme. Nordica will go to her country house, in Ardsley. From there she will direct the work on the Lillian Nordica Festival House, which is to be started immediately after her return. Mme. Nordica is to open the opera season in the Manhattan Opera House Nov. 4, when she will sing the title role in "La Gianconda."—N. Y. Herald.

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French Playwright Insists On "Love" in Marriage Code.

Should a husband be compelled by law to love his wife?

This is the remarkable proposition advocated in Paris by Paul Hervieu, member of the French Academy of Forty, decorated with the Legion of Honor, socialist and playwright, and author of "The Labyrinth," which will have its presentation at the theater by Miss Olga Nethersole and her London company. Paris and all France became much excited when this play was first produced at the Comedie Fraincaise, because of Hervieu's radical doctrines on the subject of marriage and divorce. One of the results of its production was a commission appointed by the French senate to inquire into the subject of divorce. Hervieu, as the author of a play which has provoked such general discussion, was invited to appear before the commission, and it was then that he made his startling proposal.

The French journal, Le Gaulois, reported the proceedings as follows.

"The proposition I am about to put before you," said Monsieur Paul Hervieu, "is at first somewhat revolutionary, and I am aware fully, also, it is presumptuous. However, I am about to speak as I think. The word 'love' does not appear in the civil code. No one can deny that it is the essential basis of marriage and its enobling sentiments. Yet the code is mute on the subject, and it seems to me that in giving a place to the word we ought to point out to husband and wife the necessity for it."

A discussion then arose as to what is generally understood by the word love. Numerous objections were made, of which the most important was this: Love cannot rank as an obligation to be carried out like those already included in the code, like fidelity and mutual help, for instance: If a husband deceives his wife, or neglects her, that can be found out and ascertained, but how can one readily decide if he loves?

Mr. Hervieu replied as follows: "Love implies all the evidence of what we understand by the sentiment—that is, constant tenderness—and devoted care, as well as what we understand by the duty of husband and wife. On this matter there seems to be universal agreement. As for the determination of the manifestness of a marital affection, that is quite possible. Inquiry can be made of the friends and acquaintances of the family or even of the servants, if any question arises as to wrong-doing or neglect, or to determine if the husband is in the habit of staying out all night, or if madame hears her husband's ears. There is no need to force love into household content to jog along with lukewarm sentiments, and, as is often the case, such as already deem themselves happy and bring up their children well and live in harmony, although love has given place to mere friendship and affection and customary sympathy. They do not complain and that is their own affair. But where a man or woman is neglected by the other and is a victim of desertion, the injured one should have a remedy, whereby release may be obtained from a loveless union. Before the civil court, husband and wife should grave damages in the case of violation of conjugal duty, because the necessity for love does not appear in the articles of the code, and there should be an immediate remedying of this defect and remove from society the necessity for such hypocritical reading. A principle is at stake. The enforcement will create new precedents and new judicial judgments, and so from a legal point of view the consequences must be considered. But I am not a lawyer, and must leave to others to determine what modifications would have to follow the addition of the word love. For me it is enough to have included as the first and foremost duty that husband and wife must love each other."

After some discussion the commission adopted this view and article 212 of the civil code was made to read as follows:

"Husband and wife are mutually bound to love each other, to keep their faith, and to help and support each other." Thus putting love first in the list of duties.

Hervieu's doctrines on the subject of marriage and divorce are very elaborately advocated in his play, "The Labyrinth," which Miss Nethersole says can only be regarded as a great and powerful argument against divorce where there are children to the marriage.

CONRIED GETS ANOTHER AMERICAN SINGER.

Elizabeth Parkina, an American soprano who created a sensation in Europe by her artistic work, has been engaged by Herr Direktor Conried of the Metropolitan Opera House, New York, to sing in that house during the coming season.

Miss Parkina is a Kansas City girl and made her first appearance in opera in "Lakme" at the Paris Opera Comique in 1902, after a course of study with Mme. Marchesi. She has sung with Melba many times at Covent Garden, London, and Melba is reported to have said that the young American singer is her natural successor.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK Sept. 16.—Long Island is the Mecca at present of literary and professional people. To own a "farm" or country place, that can be reached from the heart of the city within an hour's travel seems to be the heart's desire of those interesting people who are before the public in a newspaper or magazine way, or who are well known along the "Great Way" in any professional capacity. As one well known lady writer has put it, "A woman is never well anchored until she has a house and a tree," her opinion being shared by all who are able to build that home and plant that tree. Miss Ada Patterson, the magazine and newspaper woman once of Salt Lake, has joined the multitude and bought a farm near Laurelton, Long Island, which she will develop later. Miss Patterson, who is so well remembered in your town has not been idle in the years since she cast her lot in the metropolis as correspondent on the New York Journal, and for the rainy day she has been preparing a resting place where she may retire when journalism has lost its attraction and the longing for one's "own fireside" calls, as it invariably does to women with the home instinct. Miss Patterson owns a fine tract of land in Nebraska, near Omaha, where she is raising cattle, and with her Laurelton farm in years to come she may choose where to live, either in the broad open west or near the great city that gave the means that made her independent.

* * *

Mrs. Louise Y. Ferguson, widow of the late James S. Ferguson, has moved from West One Hundredth street to 151 West Forty-sixth street, in the very heart of the theatrical district. Mrs. Ferguson has long contemplated living down town, as her sons are employed in the business part of the city and in many ways it is more convenient for her family.

* * *

Ten days ago Mr. and Mrs. Willard Christopherson of Salt Lake arrived in the city, where they intend making their home for three or four years. Mr. Christopherson will take up a course of study in the New York and Bellevue Medical college, but will locate his family up town near the Utah settlement—above One Hundred and Twentieth street.

* * *

Yesterday saw the departure of Miss Jennie Cavanagh for her home in Utah. Miss Cavanagh intended remaining here for the winter to perfect herself in music, which he has studied for some time, but the urgent summons of her parents to return home overcame all thoughts of music and New York's attractions, and to the regret of her sister and friends she departed for the west.

* * *

Mr. and Mrs. Joseph Richards and little daughter Martha, arrived from the west this week, and will visit with their relatives, Mr. and Mrs. F. Dewey Richards, on West One Hundred and Forty-fourth street, for a week or ten days. The westerners are making the trip for recreation and rest.

* * *

This week saw Miss Kate Thomas home again at 216 West One Hundred and Thirty-fifth street, after a delightful visit in Philadelphia.

* * *

Julian Cummings, who was a summer student at Columbia this year, was obliged to leave for the west before securing his markings in the school. They, however, were forwarded to him, and he is in a particularly happy mood over them. Mr. Cummings was registered in three subjects, getting A in two of them and B in the other one. He is now an instructor in the Brigham Young university at Provo.

* * *

"Judith of the Plains" was tried out at Plainfield, N. J., last night, and was well received. The piece is under the Eldredge-Meakin management, and promises to make a success.

* * *

Elders W. A. Joseph and Cecil Gates returned to New York yesterday and leave Tuesday for Poughkeepsie to open up a branch there. Both elders spoke at Sunday's services, also Elder H. S. Welsh, who has been laboring in the East Pennsylvania conference for over a year and performing an excellent mission. He has been released to return home. Elder M. D. Beauregard, a new arrival, bore a fine testimony to the meeting.

* * *

"Memorial Cottage" in South Royalton, Vt., is the spot made sacred to every missionary who can make the pilgrimage to that place, and two young elders of the Brooklyn conference, G. M. Beck and C. W. Kingston, made the trip there two months ago, intending to return to Albany where they would make a stop of a few days and then journey on down to New York. But "man proposes and God disposes;" to their dismay they found themselves with only sufficient means to get to Albany; nothing daunted, they determined to walk to New York, by way of New Jersey and Delaware and preach wherever an opportunity presented itself, going without purse or scrip and depending absolutely on their faith to receive entertainment necessary to keep them the six weeks or two months. It is with joy in their hearts they recount the open hospitality given them every day and night, from farmer and wealthy club houses in the country. In almost every instance they were invited to repeat their visit next summer. They sold a quantity of their literature and never failed to hear their testimony and explain away many false impressions. So enthusiastic were they that another journey through New Jersey will be undertaken by them in a few days. Prest. J. T. Dalley and Elder A. Rockwood are now out in the country repeating the experience of the other elders.

* * *

Salt Lakers will be interested to learn that Miss Blanche Bates began the third year of her starring tour in Belasco's "Girl of the Golden West" in New England on Sept. 18. On Sept. 23 she returns to Boston, where she will play three weeks. Later she goes to Philadelphia for an engagement of several weeks, and in November returns to the Belasco theater, New York, making her third appearance in the metropolis in the same play, an unprecedented record of success alike for the distinguished star and Mr. Belasco, the author of the play.

JANET.

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