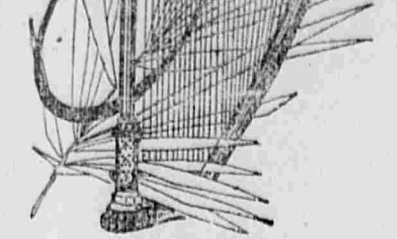


MUSICIANS



Musical Editor, "News."

A paragraph, entirely general in its application and having no individual bearing whatsoever, appeared in last Saturday's music columns of the "News" relative to chorus conductors receiving the major share in prize awards. The allusion was made without the remotest suggestion of local reference, and could be applied to Florida or British Columbia as well as to Utah. The matter was simply a comparison of business methods which meant that as a general proposition, conductors received the bulk of the awards from the fact that they do the organizing, give the instruction, assume financial risk, and incur other responsibilities involving, more or less, their professional reputation.

The winning singers generally get the glory, the free training, and enjoy the incidental social association.

The purpose of the paragraph was merely to indicate a departure from widely prevalent custom in the sharing of the money award with his chorus, by the conductor referred to; that was all.

But it seems that one or two Salt Lake musicians have assumed that the paragraph reflected on them—an assumption entirely gratuitous, as it had no more reference to them than to Tubal Cain or Palestine.

The organization of this chorus—the Salt Lake Choral Society—was undertaken at the solicitation of a number of prominent Salt Lake citizens who felt that this city ought to be represented in the coming October Elstedsdoff.

The paragraph was written by the "News" representative—and its construction was his entirely—freely and honestly, and who unfortunately employed an expression not of the happiest in conveying his meaning. That in several notable instances, at least, conductors of our winning choruses have not profited by the awards, is shown by a note from H. S. Ensign, who directs attention to the fact that the prize of \$1,000 won by the Tabernacle choir in Chicago in 1892 was used for the expenses of the choir on the great trip, and that the \$600 won by members of the choir in 1897 was by general consent turned into the Tabernacle choir treasury.

In 1896 an amateur chorus, conducted by Mr. Ensign, won the prize of \$500—and that sum formed the "nest egg" of the fund raised for the excursion to California in 1896.

Local music houses report a very fair summer trade in pianos and musical instruments generally. The trade in talking machines and records is particularly good, as many people are buying to take with them into the country. This out of town business in pianos is said to be better at present than the purely city trade.

The many friends in this city of Miss Alice Wolfang, contralto of the Pilgrims' Congregational church, Chicago, will be pleased to learn that she is to return home next week to remain through the summer.

The rest parlors for operators in the Bell Telephone company's building on State street, are provided with a good piano which those operators who can play manage to enjoy, as well as furnishing pleasure to others.

Miss Lena Dell and Miss Mary Johnson will sing the solo parts in Shuck's arrangement of "Auld Lang Syne" at tomorrow's 9 a. m. service in the Catholic cathedral.

Hugh W. Daugh is at Brighton's until Aug. 10 next, giving his voice a rest.

The names of two important stops in the "Great" failed to appear in the review of the new Catholic organ in Wednesday's News, viz., the double open diapason, 16 ft., and the open diapason, 8 ft. The "Great" of any organ would be weak without these stops.

The following program will be given

tomorrow afternoon, at Liberty park by Field's band:

March, "The Colossus".....Sousa
Overture, "Lustine".....Wallace
Caprice, "Narcissus".....Nevin
"Furber".....Kreischer
"Hungarian Fantasia".....Tobani
Selection, "The Tattooed Man".....Herbert
Cornet solo, "My Western Rose".....Held
Caprice, "First Heart Throb".....Held
"Solitude".....Eisenberg
"Sweet Old Songs".....Stephen Foster
Comic opera, "Grand Old Rag".....Linders
March, "Charlatan".....Sousa

Measures McClellan, Haddock and Giler of the new Salt Lake Choral chorus are arranging lists of invitations to sing at next Thursday evening, at 8 o'clock, at the stage of the Salt Lake Theater, which has been courteously granted by Manager George D. Pypen. These invitations are arranged with a view to securing the best voices in the city, and people who are eight readers of the board of musical directors, Joseph Pohl, the successful leader in the Chautauque chorus of last summer at Wandamere, has expressed his willingness to do what he can to help push the plan along, and there is a general disposition in the local musical world to do the same. The importance of friendly and united action is becoming apparent to all.

Prof. M. J. Brines will sing as a soloist at tomorrow morning's service in the First Congregational church, "My Hope is in the Everlasting" from Stainer's "Daughter of Jairus."

John Silvester, an organist of wide experience, and for years director of the music department of Lawrence university, Appleton, Wis., will officiate tomorrow morning at the First Congregational church organ. Mr. Silvester, also in London and Berlin, will play for 15 minutes preceding the services, and give two selections at the close. Those who have met Mr. Silvester are much pleased with his work, and trust he may see his way clear to remain in this city.

Arthur Shepherd's name appears as a member of the board of musical directors of the American Music society.

Bosoni has completed an opera based on one of Field's poems. He wrote the libretto himself. It is his first work for the stage.

Schubert died of typhoid fever, which he would have escaped had he had \$20 or \$30 to go to the country for a vacation on the fatal summer, as he wanted to. The other day the city of Vienna purchased the house in which he was born, paying \$22,000 therefor.

Does it pay to be a composer? In Schubert's case it did not pay. But look at Franz Lehar, the composer of the " Merry Widow." Henry N. Savage alone has paid in nine months in royalties on that opera over \$110,000, and it is likely that Lehar and his librettist have made over \$250,000 by that work so far.

A remarkable judgment was given in Paris lately, which will be likely to have far-reaching effects on cinematograph entertainments, comments the London Daily News. It was decided that unauthorized reproductions of operas, dramas, comedies and pantomimes by means of the cinematograph constitute direct infringements of the authors' rights. The court therefore declared such cinematographic reproductions to constitute illegal performances, and ordered all such films wherever found, to be impounded and destroyed.

Those who like to compare the temperaments of the American and European opera audiences will be interested in the announcement that Felix Weingartner, the great German conductor, has just been hissed in Venice because he cut a performance of "Die Walkure" so that it ended half an hour earlier than the audience expected to go home.

If Campanini, Mahler, Hertz or any of the other directors familiar to the New York opera-going public should suddenly decide to skip part of a performance, would there be any hissing here? How many of the audience would really know it?

Musical Italy is greatly interested in the way that the Italo-Argentine combination of theatrical corporations is being put to the test in the Metropolitan, the Manhattan and other American operatic powers over what they term their "pernicious" influence in the operatic world. They bitterly resent the "coralling" of the greatest singers in the world in New York, and the owners and impresarios of the new Colon Theater of Buenos Ayres, La Scala of Milan, the festival of London, directed by Giguone, the celebrated

shark catching and a native battle on the lake.

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