

Music and Musicians

Miss Ramsey's farewell concert, prior to her California-Canada tour, is set for the night of Thanksgiving day at the Congregational church in this city. The popular singer believes that she will appear to better advantage than at any time since her return from Europe, as she has entirely recovered her health, and that, too, without submitting to a surgical operation for appendicitis, as advised by her physicians. Miss Ramsey's concert, through the west and northwest are now being booked. The tour will cover a period of several months and will extend through a part of California, Oregon, Washington, Idaho, Montana and Canada. Her accompanist will be Miss Jennie Sands and her business interest will be in the hands of her brother. She has prepared a specially fine program for her Congregational church concert here. She will be assisted by Willard Wehe, who will give several violin solos, and by Miss Sands, who will act as her accompanist.

Mr. Arthur Shepherd, leader of the Symphony Orchestra (which, by the way, turned out 30 strong at the last rehearsal) was surprised and pleased the other day, to receive a letter from Miss Nannie Tout, in London, enclosing a note she had received from the distinguished composer Colegride Taylor in relation to some of Mr. Shepherd's compositions. The pieces in question had been handed Miss Tout by relatives of Mr. Shepherd in England, and she in turn had handed them over to Taylor. His letter runs: "My dear Miss Tout. The compositions you sent me to look over are splendid, but much depends on circumstances. Has the composer been having lessons in composition for any length of time? Because if he has, he is a very clever man, whereas, if he has not had lessons, he is much more than that! They are 'Brahms' in feeling and sentiment, but still very original."

Miss Tout adds that she hopes to induce her manager, Mr. Boosey, the famous music publisher, to put one of the compositions into print.

One of the close-by attractions at the Theater is the Jefferson DeAngelis Opera company, presenting "The Toreador." Mr. DeAngelis is a great favorite in Salt Lake, and he ought to be given a hearty welcome. Margaret McKinney heads the feminine contingent, and her "Language of Flowers" song is said to be an especial feature.

The old St. Mark's schoolhouse, near the Theater, is echoing nightly to the merry strains of "Cinderella," or, "Dress Rehearsal," which is being prepared there under the direction of Mrs. Martha Royle King. The rehearsals are being held most vigorously so that the charming opera, localized up-to-date, will be in full readiness for its presentation at the Theater later in the month.

There is no accounting for the tastes of San Francisco audiences. The opera of "The Storks" made as great a success there as it did a failure in Salt Lake.

There has been this week a very good demand for guitars and other small instruments, and dealers say that oddly enough, the demand increases the demand for this class of trade.

The introduction into the market of six octave cabinet organs has largely increased the demand, and one consignee that was recently received in this city, went right out on orders.

The scope of one of the well known mechanical piano players has been increased to take in the full width of the piano keyboard, and it is being extensively exhibited in this city. The best ingenuity of mechanical experts is being exercised on these devices and at the rate of progress now being made, it will not be long before all the former has to do will be to sit and pump; the machine will do the rest.

Mrs. Lulu S. Mayne, who has been abroad studying for the past two years, will return next week to Salt Lake, and open a studio for voice culture. Mrs. Mayne will be at home for the present at No. 115 south Fifth East.

Miss Agnes Dahlquist, pianist, will give a concert at the 27th church on Friday evening, the 27th inst. The occasion will be the first public appearance of Miss Dahlquist since her return from abroad. She will be assisted by Prof. Kent and Arthur Pedersen, the violinist, and other strong musical talent.

Prof. Wehe and Spencer Clawson Jr. returned yesterday from Provo, whether they went on Thursday evening to assist in the Ramsey concert.

All Hallows college has a fine musical studio, which has just been handsomely furnished with everything needed for good work. The musical director has presented the studio with a fine bust of De Koven, and two pianos have been presented to the college by President Guinan's southern friends. The college management is making a specialty of musical study.

The Beethoven symphonies are being instrumented for military concert bands, and Held is arranging to have such scores sent to him from the eastern arrangers.

A novel and effective invention in piano construction is exhibited on an instrument recently received here, and consists in a line of triple wheels on a pivot pin secured to the frame immediately beneath the pins on which the strings run over the wheels before reaching the tuning pins, and when the latter are turned with the tuning key, the wires do not have the friction to meet that would be encountered over the old style of immovable bracing pin.

The people of Granite staked will be pleased to learn that the fine organ for their new tabernacle will reach this city next week, and be set up without delay. This organ will be one of the best in the state.

Dr. A. Brodbeck, choir director at St. Mark's cathedral, and manager of the Salt Lake Conservatory of Music, was for two years a student under Manuel Garcia.

SHARPS AND FLATS.

The figures for Patti's opening concert in New York sound like fairy tales. The best seats sold for seven dollars each, and the opening night concerted up \$12,000 while the matinee brought in \$10,000 more, a total of \$22,000 for one day's work.

This, and we have the testimony of Mr. Marcus Meyer for the fact (Mr. Meyer having had more intimate acquaintance with Madame Patti's American tours than any other living being), is the largest sum that the prima donna has ever earned anywhere in the same given time. In the olden days when she used to sing alternately for Mapleson and Henry E. Abbey, she received three thousand five hundred dollars for concerts, and four thousand dollars when she sang at opera. It is true that during one season when Mr. Abbey took Patti to South America (Orestes Meyer being once more the traveling director of the company), she was paid five thousand dollars a night, but that was all. On the same tour, Mr. Graun not alone gives her five thousand dollars a night, but he divides with her all the receipts over seven thousand five hundred dollars. In other words, after she takes the first five thousand dollars (this being guaranteed to her), Mr. Graun takes the next two thousand five hundred dollars, and then comes the third dividend, for the same circumstances. Madame Patti's first concert would give her for her personal services seven thousand two hundred and fifty dollars, and Mr. Graun would receive four thousand seven hundred and fifty, a very gratifying result at both ends; and at the second concert, Madame Patti would receive six thousand three hundred and fifty dollars, and Mr. Graun three thousand six hundred and fifty.

The critics found plenty to write about regarding Patti's voice, and they raised quite a unanimous chorus of disappointment over it—as if they had not known in advance that a woman of 60 could not sing as she did when she was 35. A writer in the New York Herald flies to Patti's rescue in the following strain:

To the Editor of the Herald: The brutal criticisms which have been accorded Mme. Adeline Patti during the last week by most of the reputable New York newspapers is but a fair example of the plane upon which genius, art and hereditary achievement are placed in this country.

In no other country in the world could such irreverent and irrelevant reports of her work have been printed as have appeared in the columns of newspapers which pride themselves upon the high standard of their musical criticism. "Wrinkles, why, of course there are wrinkles," was the cry, and they referred to the "holes" in her voice and to her "decaying" powers and to the peculiarities of dress and manner in shocking bad taste as they would hardly have criticized some fifth rate dancer or chorus girl, let alone the most marvelous singer of this or of any other age.

The papers have not voiced the real sentiments of a large majority of those who went to hear, or more properly to see, Mme. Patti on Monday and Wednesday. A composer of gray haired men and women, who attended, together with their children and their grandchildren, for the sake of "old time songs." These "old time songs" were "The Rose of Sharn," and "Home, Sweet Home," which Patti sang in her youth as possibly no other singer may ever sing again.

She has been censured for singing these two songs, made dear to our mothers and fathers, but from every portion of the audience arose sincere expressions of sympathy and delight, which were due to the woman, as a nation, have been proud to call, and are still proud to call, "our Patti."

Great musicians are much more generous toward the less than is generally believed. Recently Mme. Sembrich was referred to as a "second Patti." "There is but one Patti, and there never can be another," replied the delighted artist.

It has been quoted before, but it may not be inappropiate here, that upon the occasion of a certain "farewell" concert in England, given by a famous tenor of that country, an American woman who was present, not appreciating the enthusiasm of the audience and wild waving of handkerchiefs when the tenor turned in amazement to her neighbor and said, "It is possible that you don't hear him fluting frightfully!"

"Frightfully, we do," was the equally amazed reply; "but we are applauding the good work which he did 10 years ago, not what he is doing now."

It seems incredible that English songs are hardly known at all in Paris, but a communication from a "Grateful Mother," in one of the newspapers, in which she writes that "a loving mother appeals for her 15-year-old daughter to some kind-hearted person who will reply with the names of a dozen suitable and pretty English songs" would lead one to suppose that the popular ballad of the English concert room has little vogue in the French capital.

One after another the German opera houses are adopting Wagner's plan of a lowering and invisible orchestra. Dessau being the latest instance. The only objection to this procedure is that while a lowered orchestra is an advantage in the Wagner operas, with their rich orchestration, it is a disadvantage in the operas of Mozart and Verdi, and other composers. It has therefore been suggested that there should be a lowered or raised orchestra possible to lower or raise the orchestra at will, to suit each opera.

Viennese opera-goers are mourning the loss of Miss Edith Walker, who, after being connected with their opera house for ten years, has now joined Mr. Conrad's forces. Die Zeit says that her departure had been anticipated for some time. "Efforts have been made," adds the paper, "to substitute for this invaluable singer. But that is not an easy thing."

THE REASON WHY.

Said the little dog with the long, long tail,
"Why is your tail so short?"
Said the little dog with the short, short tail,
"Rude questions are wrong, I've been taught."

"If you wait long enough, you'll surely find out.
Whatever was meant you should know."
So down in the road the two doggies sat.
To wait—just these, two in a row.

An automobile came dashing along,
Running over poor doggy's long tail.
"I've found out all that I wanted to know!"
Said the curious dog, with a wail.

—M. K. J.



MISS EMMA RAMSEY.

Whose Farewell Concert in Salt Lake Will be Given at the Congregational Church on the night of Thanksgiving Day.

Waiting In The Rain Just To See a "Premiere."

All "Pit" Records Broken in London at the Opening of Edwardes' New "Gaiety" Theatre—"Dodge" Introduced by Americans For Keeping Places in Pit Line Being Adopted by Londoners Generally—Will American Piece Lift the "Hoodoo" From Mrs. Langtry's Playhouse?—Lively Dramatic Gossip From Abroad.

Special Correspondence.

London, Oct. 31.—Even the most remarkable records of "waiting for the pit" at Sir Henry Irving's old Lyceum theater must have been broken by that established at the opening of the "New Gaiety" this week. So far as one remembers, not even the most ambitious of the Knight's productions succeeded in tempting his humble admirers to begin assembling outside the pit doors earlier than 6 a. m., and the fact that the unreserved portion of the New Gaiety was being waited for at 5 is fair proof of the interest aroused by the opening of the new "temple" of musical comedy in London, which is the legitimate successor of the famous "Old Gaiety."

The scene in the Strand outside the Gaiety last Monday was one that probably could be witnessed in no city but London, and it furnished still another proof of what a certain section of the British public is willing to stand in order to see a theatrical performance for which it is not permitted to reserve seats. Of course, however, this was a somewhat extraordinary occasion. No London theater has such a glamour surrounding it as that which envelops the Old Gaiety—with its endless associations of famous "girls," sprightly comedians, and rollicking songs, and as the glories of the New Gaiety had been heralded in advance, and as "The Orchid," the new piece with which the playhouse opened, is by the authors of the "Dodge" and a whole string of other gaiety successes, it is no wonder that ardent playgoers were eager to be present at the "first night."

But it hardly seemed worth what it cost in the way of discomfort to all but a few of those who succeeded in being present by waiting in line outside the pit doors. Of course it was a London theater has such a glamour surrounding it as that which envelops the Old Gaiety—with its endless associations of famous "girls," sprightly comedians, and rollicking songs, and as the glories of the New Gaiety had been heralded in advance, and as "The Orchid," the new piece with which the playhouse opened, is by the authors of the "Dodge" and a whole string of other gaiety successes, it is no wonder that ardent playgoers were eager to be present at the "first night."

No one can blame J. M. Barrie for having almost given up novel-writing if current reports are correct regarding the author of "The Admirable Crichton" now receiving \$1,250 a week in royalties from the two pieces of his now running in London—"Gaiety" and "Little Mary"—that say nothing of what comes to him from America.

MUSIC IN PARIS.

A Salt Lake Student Writes of Opera and the Divine Art—Sketches of Famous Singers—The Big Opera House.

Special Correspondence.

Paris, Oct. 31.—Last night I attended a performance of "Romeo and Juliet" at the "Theater National de l'Opera." Alvarez was superb as Romeo, and a young American girl, Mlle. Norla, sang the role of Juliet. She was a pupil of Mr. Bouhy and has a warm, rich voice, and much dramatic talent.

Did you ever attend the opera in Paris? No? Well, on Sunday morning you go out and look at the bill board on the corner, see what operas are on for the week, then take a street car, (a two story affair and very slow) and finally arrive at the opera house. You wait with the rest of the crowd until your turn comes, then you ask for three tickets for Monday evening, at five francs each. The lady at your window (there are two) finally catches your name after several attempts on your part to make her understand it, then writes on a printed slip the numbers of the seats, the price, the evening, and your name, and you are then provided with three tickets, but all on one piece of paper.

Monday evening finds you entering the opera house and admiring the magnificent marble stairway with its numerous alcoves and balconies, and after depositing your coat and hat with the lady usher, you are shown to your seat. The orchestra of ninety enters, and now the opera has begun. The stage is enormous but the body of the house is much smaller than the Metropolitan of New York, which is a good fault, for the latter is entirely too large.

The French, unlike the Germans, "Emma Calve was born at

Madrid in 1864. Pupil of Marchesi. Made her debut at Nice. Her first operatic appearance was Sept. 25, 1882, at Brussels as Marguerite in Faust. Jean de Reszke was born at Varsavia in 1853. Debut at Drury Lane, London, as baritone in 1875. Made his debut in Paris in 1883 as a tenor, singing Jean in Puritani. Left the Paris opera in 1899.

Edward de Reszke was born at Varsavia in 1853. First sang in Italy in 1876, and made his first appearance in Paris as Mephistopheles in 1885. Left the Paris opera in 1899.

Pol Plancon was born on June 12, 1854. Sang for 10 years, from 1883 to 1893, at the National Opera, Paris.

Emma James was born at Pekin, China, when her father was U. S. minister at that place. Date not given. Sarah Bernhardt was born at Paris, Oct. 22, 1844.

To me, Paris seems to afford better opportunities for the study of singing than Berlin. The climate is milder and the French language is much better adapted for song than the German. The nasal sounds of French are not supposed to be used in singing. However, for piano and violin, I consider Berlin much better. There is not so much opera to be heard there, but more piano and violin virtuosity, and at about one-third the cost, and one is so completely enveloped in the atmosphere of music, and admiration for the good and noble in his art, that he is carried to more lofty planes of musical thought merely by his being there. As what is true of Berlin in this, is equally true of Paris as a center of song.

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