



"The Sphinx" is to be the name of a comic opera, that is to be put at the Salt Lake Theatre early in September for the initial presentation. The opera, which is to be in two acts with three scenes is the combined effort of J. J. McClellan and Brian S. Young. Mr. Young has completed the libretto and Prof. McClellan is now working on the score with the promise that it will be completed by June. The plot of the piece deals with an American tourist who with his Arab guide is exploring the pyramids of Egypt, and the first scene discovers the two before the Sphinx where the American bewails his loneliness. The Sphinx takes a hand in the dialogue and eventually a boy of girls come tripping from the mouth of the "silent" stone monster. The hero is excited and then the second scene opens. The second act is devoted to the Temple of Osiris and then the time, the place and the girl, so to speak, develop. The plot hinges on the serious fact that every 25 years the Sphinx changes his or her sex, as the case may be. The American arrives shortly before the clock strikes, and then the trouble begins.

The piece is being written with the idea of affecting lavish scenery and electrical effects while Prof. McClellan proposes to introduce some incantation music and a waltz refrain which will be woven throughout the score, which promises some catchy airs.

S. Young is now in correspondence with Henry Savage who is taken with the plot and scenario generally and promises to give the opera a presentation.

The senior class of the University of Utah will give its class program, Friday, April 9. Bishop Spaulding who has been in Denver for the past few weeks, will return to deliver the addresses. The program is as follows:

Class Schumann, String quartet.
No. 1. Haydn Minuet.
Bach, Schumann, String quartet.
Miss Crawford, Miss Allen, Miss Thompson and Miss Cogbie.
"With you".....Neal Moret.
"Believe Me".....Moore.
Address, Rt. Rev. Franklin Spence Spaulding D. D.
"La Gende".....H. Wientland.
"To a Wild Rose".....Mac Dowell.
"Gnave".....Schubert.
"Onaway Awake".....Chelenge Taylor.
"Silent as Night".....Bohn.
Jack Summerhays.
Prof. Squire Coop, accompanist.

The final rehearsal of the Salt Lake Symphony orchestra will be devoted largely to Winiawski's concerto for the violin, to be given by Willard Weihe at the final concert of the season. It is a difficult, brilliant number, and as this is the first presentation in Salt Lake, the keenest interest is felt in Mr. Weihe's effort. Conductor McClellan has not arranged the program in every detail as yet, but enough is known of its make-up to justify the claim that the final concert will rank among the best yet given. Several selections, which have before been heard here, are given in place in response to urgent requests from the patrons, among them, the Rubinstein "Gnave," and Schubert's "Unfinished Symphony." The new numbers are "Chamberin Hills" by Protheroe, and "Les Preludes," by Liszt, both very pretentious and beautiful with effective opportunities for the harp. Mrs. McGurran will assist in this important selection.

The Fifteenth Infantry band will give a concert on the post plaza from 3 to 4 p. m., tomorrow.

Held, with 25 musicians, gives the first of his "Gala" series of performances of the season this evening, opposite the Hooper-Eldredge building. These are of course perfectly free, and much enjoyed by people who chance to be in upper Main street at this time.

Two hundred copies of the Irrigation ode have been sent to Spokane for the local chorus to learn for presentation at the coming irrigation congress. Prof. McClellan, the composer of the score, has been invited by the committee to visit Spokane and conduct the singing of the ode in person.

The Choral society will be able to prepare for production at the coming spring musical festival. The tuba choir is to present "The Last Judgment." The Chicago Symphony orchestra will be in this city May 11 and 12. Some people get this organization confused with the Thomas orchestra. There is no more connection between them than between the Boston Symphony and the Pittsburgh Philharmonic.

Local musical gossip still rings with commendatory comment on the brilliant Russian pianist. In comparing him with Paderewski, it has been remarked that he is hardly the interpreter of Chopin that the Polish pianist is, but in performance of the other compositions on the program, he might be classed first. One enthusiastic lady in the audience declared afterwards that were Liszt to appear again in Salt Lake, she would pay \$50 for a ticket rather than miss the social. The first number on the program, the Danube waltz, with variations, will furnish food for remark for some time to come. The arrangement was heard before in this city, the work being given with greater effect by the artist's specially skillful interpretation of it. He was practically carrying three airs at once, and each in turn being the more emphatically developed. The "German" characteristics of the composition were never before so well brought out as in that rendering of it, but the artist did have the right thing by his audience in cutting out four pages of this beautiful number. He did it because he was tired. True, the program was a heavy one, but it would not have fatigued him much to have given the entire work.

Shelving will be in New York on the 10th inst., expecting to make his farewell appearance in this country, on the 22nd, in the Calgary Baptist church, in concert with the choir.

Some time this spring, the First Congregational quartet will give in recital, "The Golden Name" and Indian song, the music being by Ellen Dehmann.

Tomorrow is Palm Sunday, the Sunday preceding Easter, so in the ritual-

liffe churches especially will there be music in accordance with the character of the day. In other churches also, there will be Palm Sunday music.

The Easter music at the First Presbyterian church, will be as follows: Morning service—Quartet, "How Lovely are the Messengers," from Mendelssohn's "St. Paul," solo, "The Sorrow of Death," from Mendelssohn's "Hymn of Praise," J. J. Burke, offertory solo, Mr. George Skelton. Evening service—Cantata with stringed accompaniment, "Death and Life," by Harry Rowe Shelly.

Organist and Director J. B. Berkhoff of St. Paul's Episcopal church is preparing a fine musical service for Easter at the 11 a. m. service. The program will include communion music, by Schubert, Cruckshank, "Jubilate," by Schubert, "Te Deum," by King Hall, and the anthem, "Awake, Glad Soul," by Schaeffer.

At tomorrow's 11 a. m. service in the Catholic church, Miss Lena Stewart, soprano, will sing "The Palm," by Pauré, and Mrs. Adina, soprano, will sing a selection by Pauré.

In the First Congregational church, Mrs. Peters and Miss Edna "John" will sing, "The Lord is My Shepherd," by Smart, while the quartet will sing, "Christian, the Heart Breaks Sweetly Over Thee." Organist Tracy Cannon has chosen as a prelude, a "Cantillone," with an Idylle by Fauré, as the offertory, and for the postlude, a Bach chorale. Chalmers, Brink is arranging his Easter program. This will include two quartets, "Christ is Risen," by Lysens and "God shall wipe away all tears," by Sullivan.

Following is the music to be given in the First Methodist church tomorrow: Morning—Organ prelude, anthem, "Was Unta Ise" (Schubert), H. D. D. by Mrs. Hammer and Miss Gresson, offertory, soprano solo, "Show Me Thy Way, O Lord," (Toscani), Mrs. Corbett, Hammer, postlude, Evening—Organ prelude, anthem, "Jubilate Deo" (Dudley Buck), with soprano solo, Miss Call Mills; bass solo, "Cantabile" (Pauré), A. K. Houghton, postlude, Choir director, Mrs. W. A. Wittzell, organist, Edward P. Kimball.

Local 194, American Federation of Musicians, Salt Lake, is proposing to build a five story structure to cost \$75,000, as a business block and a home for the union. The building will include an auditorium for rehearsals, recitals and concert work generally, with the remainder of the building occupied by studios and music firms. In four years the Union has increased from 100 to 225 members.

The Daughters of the American Revolution will meet with Mrs. J. R. Walker, 1205 east South Temple street, Thursday at 3 p. m. Miss Mary Olive Gray is chairman of the committee on arrangements, and has prepared for the musical program, a feature of which will be a song composed by Miss Josephine Spencer, and set to music by Spencer Clawson, Jr. The program is as follows: Prolouge (MacDowell) Miss Margaret Duvall, "Ases of Roses" (Wood), "The Years of the Spring" (Deoch), "Sweet Miss Mary" (Nevin), "Miss Alice D. Baldwin," "Pachelbel's Chaconne," (Schubert), Miss Janet Williamson, original poems and songs, Miss Josephine Spencer, "Doris" (Nevin), "My Desire" (Nevin), Mrs. William Wetzell, "Scherzo" (Chopin), Miss Margaret Duvall.

SHARPS AND FLATS

There is such an uproar in the musical profession at the appointment of Marie A. Stock as U. S. representative at the International Musical congress to be held in Vienna late next month, that the appointment is likely to be held up. The uproar is not a favorite among his professional brethren and sisters.

Verdi's opera of "Falstaff" has been revised in New York after a sleep of 14 years. Musical "Falstaff" reveals a mastery over all phases of the declamatory expression, as well as of orchestral coloring and melodic invention. Humor is prominent throughout. The audience is put in an uproar in the scene where Falstaff is carried off in the basket.

Mme. Schumann-Heink, who gave her second concert of the season in Berlin last night, has been decorated with the merit cross of the principality of Schaumburg-Lippe by the reigning prince, Count Leopold IV, at a concert at the Beckeburg court. It is the German-American diva's fourteenth decoration. She is regarded as the greatest concert tour embracing all the large cities of Germany, everywhere receiving ovations.

Dr. W. Rhys Herbert of St. Paul, Minn., one of the best composers of the Welsh nation, has just completed a cantata to the English libretto of Prof. William A. Stock, the subject being "Anthony"—the scenes and doing in and about the humble home of Lazarus, Mary and Martha. The critics say that the choruses and solo of the cantata are far in advance of any work of this class, composed as yet by a Welsh musician.

The three-year contract of Frederick A. Stock as director of the Theodore Thomas orchestra of Chicago would have expired with the current season; but in performance of the other compositions on the program, he might be classed first. One enthusiastic lady in the audience declared afterwards that were Liszt to appear again in Salt Lake, she would pay \$50 for a ticket rather than miss the social. The first number on the program, the Danube waltz, with variations, will furnish food for remark for some time to come. The arrangement was heard before in this city, the work being given with greater effect by the artist's specially skillful interpretation of it. He was practically carrying three airs at once, and each in turn being the more emphatically developed. The "German" characteristics of the composition were never before so well brought out as in that rendering of it, but the artist did have the right thing by his audience in cutting out four pages of this beautiful number. He did it because he was tired. True, the program was a heavy one, but it would not have fatigued him much to have given the entire work.

In regard to the reports regarding the condition of Caruso's voice, the Metropolitan Opera company has issued the following statement: "In order to set at rest the circulating rumors about the condition of Mr. Caruso, it is announced that he is taking a brief rest, in accordance with the wishes of his physician, Dr. B. Heibrock Cortis, who states that the voice is suffering only from a slight attack of laryngitis. He will surely sing before the end of the season."

Brachius was remarkably careless about his manuscripts. His biographer, Max Kalbeck, relates in the volume of the composer's letters, just issued by E. P. Dutton & Co., that he always sold them in an ordinary wrapper by bookpost, if possible. Once, in Vienna, a friend brought him back the score of the E minor symphony, which he had to look at, and was horrified to see Brachius hurriedly tie it round with a piece of tape, and address it to Joachim in his usual way.

On his friend's entreaty that he would register it, Brachius replied: "Nonsense! Stuff like this doesn't get lost. If by chance it should, why, I should write out the score again, that's all. All the same, I will be good,

and register things in future." To send or parcel with all the attendant formalities of sealing, filling in declaration forms, etc., was really a nightmare to the impatient composer. Pohl, and later, Mendelssohn, were always willing to take it off his hands, but he did not care to give them the trouble, and always tried to despatch his things in the quickest and easiest way.

PADEREWSKI'S AILMENT.

An eastern exchange says of Paderewski's ailment:

The exact condition of L. J. Paderewski's health is in considerable doubt. Some say he is a sufferer from rheumatism only, while others, who appear to be more informed, say that he is suffering from a more serious ailment.

It is said that Paderewski's ailment has lessened the power of his arms, and a special action had to be instituted in the manner which he has recently used. The pianist himself has foreseen possible disaster and has insured himself against loss in a manner which is well known to all who have followed his fortunes. If Paderewski's malady results in depriving him of his place as the greatest pianist in the world, not only the art of music, but the piano trade itself, will have deep cause for regret, for an artist of the almost superhuman excellence that Paderewski has displayed when at his best, enables the medium employed as well as the art.



M. CONSTANTINO.

M. Constantino, the world-renowned Spanish tenor, has a voice of the rarest quality, possessing not only purity of tone, but remarkable range and power. He is also an actor of ability. M. Constantino is extremely versatile and sings in several languages.

The Acrobat--Aristocrat Of the Vaudeville Stage

Of all the stage people in the world the vaudevillian is most interesting to study—perhaps because more complex and ever-changing—and of vaudeville the most singular, and least known publicly, is the acrobat.

The acrobat is the true aristocrat of the modern stage. He is the only stage person who manages to perpetuate his art. Other performers attain fame and then subside like a spent meteor. But the acrobat comes of long lineage, begins his profession almost at birth, attains greatness only after years of training and practice, and then passes his glory along to the next generation.

That is the reason most acrobats troupe are billed as the "family" so-and-so. The designation is frequently true in the old Biblical sense, in which all who join the patriarchal line become in the working sense immediate members of the family. Perhaps "tribe" would be a better word; it undoubtedly was the original one, in that most acrobatic families of the present day came from the grassy camps and caravans of the past.

Acrobats are aristocrats in another way; they are the exclusives of the amusement business. A tragedian, or a comedian may mingle with the common throng about a common road after the show, but an acrobat is necessarily a rigorously ruled and phlegmatic creature; he must exclude the cup that cheers and cheats, and he must be the loneliest when it is at its height.

And for another reason the acrobat is set apart; when players begin to be received in society, the acrobat, by the restrictions of physical fitness, could not mingle with the festive crowd, and there came to be an idea that he was really not of the post-am idea which in the latter days all acrobats have industriously fostered.

THE HARVEY FAMILY.

"Family" is the acrobatic essential. Very few work alone; it takes at least two for a good act, and four to six get along still better. Most acrobats, much contraband to the stage profession generally, have large families of children, and they rear the youngsters to their own calling. In most instances, the children are trained up in the family, and when they are ready to begin their career, they are sent from the circus arena to vaudeville.

Many others are doing that. The Milford family were circus people till 1904, the daughter, developed her own act, and is now a vaudeville star. The example of the tribe is the family of Tony Wilson and Miss Heloise, his wife. Wilson is an old circus man, and his wife was an acrobat by descent. When they married, her two sisters, the Acroyre girls, combined with them, and then separated into different acts, though the four are now traveling together in vaudeville. The Sanderson family also dates back to the old days.

parently are in a position to know, declare that the talent under which he has labored for the past two years is more serious. It is declared by those latter gentlemen that the world-famous pianist has suffered great loss of strength in his arm muscles. One recent afternoon, on the eve of a busy concert week scheduled for midwestern cities, he hurried to New York to consult his physician, his malady having become greatly intensified in the past few days. On Monday it was given out in New York that he was much improved, and his secretary declared he believed that a rest of a few days alone would be sufficient to restore the pianist to health.

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But there is no line of modern-day endeavor in which the Irish, in one way or another, have not a hand, so among the historic acrobatic tribes there is of course one from the Emerald Isle—the MacCarthy family, descended from old Henry MacCarthy, who established the first circus in Ireland.

Real aristocracy in London has to depend upon acrobatic aristocracy for its most historic function, the good mayor's show. For it is "Lord" Sanger, an ancient circus man whom even the story books describe, who furnishes the elephants and other strange creatures for the city's great spectacle over its ruling official, "Lord" Sanger is a direct descendant of a gypsy. He is one of a famous family whose lineage goes back in an unbroken ancestry for many generations.—Julian Johnson, Los Angeles Times.

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THE SURPRISE.

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one of the first to enter American vaudeville, and it is still notable.

The Reiz family originated in Germany, and according to tradition, were wandering gypsies—which seems likely, since their best acts have always been with horses. The great white horse of Mine Reiz is known to audiences in every large American city. The old man of the Reiz family today is "Circus" Reiz, as he is called in Germany. He used to furnish the black horses upon which the Kaiser rode, and gave up performing to found a permanent circus in Berlin, at a cost of \$2,000,000. This has since been converted into a great market. Mine Reiz, who is not by any means a youngster, is the daughter-in-law of "Circus" Reiz.

ANCIENT FAMILY.

The Hanlons, who are really more potentillists than acrobats, also came from Germany. The family is so old, knows how old, and it would be hard to guess how many of them there are, for they are always known as "The Hanlons," no matter how many they show are out. The fact is that the original family has trained many other people to do the Hanlon acts, and has given them, professionally, the family name.

But there is no line of modern-day endeavor in which the Irish, in one way or another, have not a hand, so among the historic acrobatic tribes there is of course one from the Emerald Isle—the MacCarthy family, descended from old Henry MacCarthy, who established the first circus in Ireland.

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