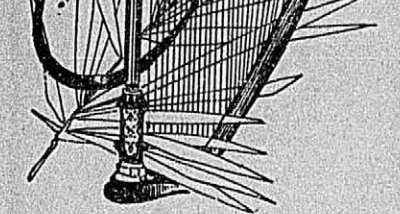


MUSICIANS



NEXT Wednesday evening at the Salt Lake theater, the Denver Elsteddford chorus will give a grand concert, aided by soloists from several Denver church choirs. The choir numbers 125 voices. A special feature of the concert will be the baritone solo by Mr. David Evans, who has been brought all the way from Wales to be the soloist during the Elsteddford.

The following very attractive program will be given under the direction of Prof. Henry Housley, a leader well known to Salt Lake musicians. The program includes two numbers by Mr. Housley, including his famous "Hark, Hark, My Soul" and the song, "Mine Always."

Part song, "The Sea Hath Its Pearls"..... Piusutti
Denver competitive chorus.
Tenor solo, "Isle of the Winds"..... King
Mr. Llewellyn Jones.
Quartet, (a) "No Evil Shall Befall Thee"..... Costa
(b) "Live, Love and Die"..... P. J. Housley
Miss Bertie Berlin, Miss Ivy Matton, Mrs. F. J. Housley, Mrs. H. S. Cooper.
Solo and chorus, "Inflammatus"..... Rossini
Solo, Miss Berlin.
Baritone solo, Prologue from "Pagliacci"..... Piusutti
Mr. Llewellyn Jones.
Chorus, "Hark, Hark, My Soul"..... Piusutti
Mr. George J. Bradbury.
Tenor solo, "My Heart at the Dear Voice"..... Godard
Mr. J. E. Thompson.
Part song, "Sweet and Low"..... Barby
(Denver competitive chorus).
Bass solo, "I Fear No Power"..... Piusutti
Mr. George J. Bradbury.
Contra solo, "My Heart at the Dear Voice"..... Saint Saens
Mrs. Bessie Dade Hughes.
Song, "Mine Always"..... Housley
National melody, "Old Black Joe"..... Foster
(Denver competitive chorus. Arr. by the director).

Today's tabernacle organ recital closed the season of 1908, the recitals not to be resumed until April of next year. The season has been a highly successful one, as the steady and large attendance and the many compliments from tourists have proved. As usual, all but a very few recitals were given by the organist of the church, Mr. J. McClellan, the other officiating organists being E. P. Kimball and W. J. Poulton, Jr. People from all over the world came among the audiences, who do not hesitate to praise the Salt Lake instrument as among the great organs of the world, and Organist McClellan as among the first exponents in the profession. The evening's program, changing from two recitals a week, to a daily program, proved successful, and will probably be the order for ensuing seasons. Holding the church open instead of at 5 o'clock, is much more convenient for travelers, as so many of them are obliged to take the afternoon trains out of town.

The Orpheus club is planning to bring out in this city, Oct. 19, four grand opera stars from the Metropolitan opera company, viz., Richard Martin, tenor; Mrs. Josephine Jacoby, contralto; Marie Rappold, soprano, and Joseph Campanari, baritone, with Arthur Rosenstam as musical conductor. These are all well known opera singers and their appearance here will be an event to be remembered in the local musical world. The concert numbers will be the particular feature of the program, including great quartets, trios, and duos from the grand operas. The Orpheus club will also appear on the program.

Since the announcement was made that Salt Lake would at last have a grand course of distinguished musical artists, many inquiries have been received by Manager Fred Graham. It has been definitely decided that these musical events will take place in the Salt Lake theater, and the First Methodist church, De Gogorza, the eminent baritone being the first of the four attractions, his concert to take place in the First Methodist church, Monday evening, Oct. 12. The second of the series will be Arthur Hartmann, the popular violinist, occurring on Nov. 21, next comes Mrs. Johanna Galski, one of the greatest sopranos, who appeared in the tabernacle last season, she will appear probably in the Salt Lake Theater. Her date will be some time in January. The last of the series will be Levevine the Russian pianist who will make his third American tour, appearing in this city for the first time, during the month of March.

The following order of musical service will be observed in the First Methodist church tomorrow, during the recital of Mrs. W. A. Wetzel who has returned from her summer vacation on the Pacific coast.

MORNING.
Organ prelude..... C. O. Blakeslee
Anthem, "Lovely Appearance"..... Gounod
Baritone solo, "Rock of Ages"..... Johnson
A. K. Houghton.

EVENING.
Organ prelude..... C. O. Blakeslee
Anthem, "As the Heart Panteth"..... Giffa
Solo, "My God, My Father, While I Stray"..... Marston
A. K. Houghton.
Mrs. William A. Wetzel, choir director; Edward Elmhall, organist.

Miss Mary Olive Gray is back from a summer's visit with her father's family at Montrose, Colo., and is again engaged in musical instruction.

An instance of how hard some musicians have been worked this week, is noted in Mr. A. H. Peabody. During the day, his duties as assistant cashier of the Commercial National bank keep him steadily busy up to dinner time. On Thursday last, he was hastily having a ham sandwich, munched it as he ran to St. Mark's cathedral where, at 6 o'clock he was singing in the Salt Lake chorus at the Assembly Hall, and at 8 o'clock he was conducting a rehearsal of the Orpheus club until late in the evening. Yet Mr. Peabody says he enjoyed a refreshing night's rest.

A musical visitor this week was Prof. George P. Hicks, supervisor of music in the Vancouver, B. C., public schools. He has been in England and traveling through the United States studying special features of his work likely to be of advantage to him in teaching. Prof. Hicks was the guest of Prof. W.

A. Wetzel who escorted him around among the city schools to showing him what was being done here. The visitor expressed himself as much pleased with the work being accomplished, and says that if the teachers support the results will be of the highest advantage to the schools.

Miss Agatha Berkhoff will sing next Thursday evening, at the regional university.

Miss Nora Ellason of Logan will accompany the Schettler party on their concert tour of the state late during the coming month.

Charles F. Stayer, the pianist and composer, is completing the orchestral score to his romantic music drama of "Columbus," the libretto of which was finished last summer in California.

Salt Lake loses temporarily three excellent musicians in the departure for Germany of Miss Sybella Clayton, Miss Marion Cannon and Miss Emma Lucy. Miss Clayton will resume under the name of Miss Lucy, and will be engaged in when taken sick a year ago. She has now fully recovered, her return to the Berlin concert stage with the Philharmonic orchestra. Miss Clayton has memorized six heavy concertos.

Mrs. Clara Jacobs Bond of Chicago, the song writer, has sent to both Prof. McClellan and Mrs. Martha Boyle King, copies of 100 of her songs, and writes of the good time she anticipates next January when she will visit Salt Lake in recital under Mrs. King's direction. Mrs. Bond also speaks of having met William W. H. Young, a young man, where she heard him play, and states she never heard a more superb solo from a violin. She congratulates Salt Lake on having so fine an artist.

George Rogers, formerly tenor in the First Presbyterian church, is now in Berlin studying under Alexander Heilmann who will shortly visit America. Prof. Heilmann was Hugh Dougall's teacher.

At last evening's musicale in the First Presbyterian church, accompanying the reception of the Ladies' Aid society, Miss Helen Hurler and Prof. Skelton gave violin solos, and their playing together. The effect was very pleasing.

Held's band will leave tomorrow evening, for Albuquerque, N. M., where it will furnish the general music for the first of the congress, and accompany the Utah delegation. If there is no special train, the band will occupy a special car on the regular No. 4 train, leaving at 10 o'clock. A trunk full of musical scores will be taken along. That the Salt Lake musicians will give a good account of themselves goes without saying.

Mr. and Mrs. J. W. Curtis will sing in duet, at tomorrow's 11 o'clock service in the Cathedral. The song, "God's Divine Redeemer" arranged for duet.

There will be no soloists at tomorrow morning's services in St. Mark's cathedral; the choir instead will sing an anthem.

Carl Sobeski, the Boston lyric baritone, has decided to remain in Salt Lake during the winter, and will open a studio in the Templeton building.

A GREAT SMOKER.

A Pittsburg millionaire said at a dinner:

"I lunched with Sir Thomas Lipton at the Ghazir palace in Cairo just before he set out for his tea plantation in Ceylon, where the ex-Empress Eugenie was to visit him.

"When the coffee and Tarragon came on, I opened my gold case and offered Sir Thomas a beautiful aromatic cigarette fresh from the factory down the street.

"Thank you," said he. "I am, with one possible exception, the biggest smoker in the world, but I never smoke cigars nor cigarettes."

"Do you smoke?" said I.

"Bacon," he answered.

A NOISY OPERATION.

Mrs. Boorman Wells, at the noted English Suffragist, was describing at a dinner in New York, a very disorderly suffragette meeting.

"The noise," she said, "can only be likened to the hub-bub that I once heard coming from the nursery of a friend with whom I was taking tea.

"Terrified by this infernal tumult, my friend and I burst into the nursery breathless. The children, in a close group by the window, the baby in the cradle, looked up at us.

"What on earth are you doing?" the mother demanded.

"We've found," said the oldest boy, "poor grandma's teeth, and we're filling them down and fitting them on the baby."

A PATRIOTIC SWINDLE.

"It is not often," said Gen. F. D. Grant, at a dinner in New York, "that a man can perform at the same time a swindle and an act of patriotism.

Yet this happened during the war. A New York sharper then conducted a swindle at which even Washington would have smiled approvingly.

"It was at the time when we stood in the greatest need of soldiers. This man inserted in the papers everywhere an advertisement that read as follows:

"Notice—For \$1 I will give any person positive information whereby he may avoid the conscription."

"Replies came fast. They came at the rate of 600 a day, and dollars accompanied them. Then an enraged dupe, beside himself at having lost a dollar, took the advertiser to court, where the entire transaction was patriotically declared to be quite legal.

"The answer that had been sent out by the sharper was:

"Enlist."

TOO LATE.

Elmer M. Thayer, a rich resident of North Dana, Mass., became imbued with the revolutionary ideas about marriage that have recently been current, decided that he would enter into a trial marriage, and died of worry over the notoriety his action brought upon him.

A North Dana man said to a reporter:

"It is no wonder Thayer wanted to have a trial marriage, for he always regarded marriage for life as a dangerous contract. He always said that it took a brave man to enter into it."

Thayer stoutly held that only one marriage in a hundred was happy. He used to say that if husbands and wives spoke their minds frankly, they would all agree heartily with Rudolph Dugdale of North Adams.

"Dugdale took his wife to Boston on a business trip. One fine day his wife made an excursion into the country. Leaving the trolley car at a quaint village, they pursued their way on foot. Soon they drew near a grade crossing. There was no flagman—only a sign—'Lookout for the locomotive.'"

SHARPS and FLATS

Gertrude Rennyson, the American soprano, formerly with the Savage English Opera company, who was engaged by Felix Weingartner for the Vienna Court opera, has withdrawn from her contract on the ground that "the singers intrigue too much against an American to make success possible."

Ernestine Schumann-Heink will begin her European tour with a concert in Hamburg on Oct. 23. Among the cities in which she will appear, in either opera or concert, are Berlin, Vienna, Budapest, Paris, London, Madrid and probably St. Petersburg and Moscow.

Mr. Dippel has, after all, succeeded in securing the famous Viennese tenor Schmedes for the Metropolitan Opera house, where he will sing during one-half of the coming season. One of his famous roles is Siegfried. In that he will appear in Vienna soon in the new scenic presentation of that opera prepared by Weingartner.

Good manners are strictly enforced in the opera houses of Germany. Not only is no talking or whispering allowed, but late-comers must wait till the first act is over before they are permitted to take their seats, though the act may last an hour. "Rheingold" lasts two hours and, at half without an intermission, and if any one comes after the orchestra has begun, he misses the whole performance.

Padewski will arrive in this country in January next and will make all told about 20 appearances, about half of which will be with orchestras. He will play also with the Chicago, Minneapolis, and St. Paul orchestras, and probably with others. He will give not more than one recital in each of the cities he visits, and his tour will be confined to the larger cities east of the Mississippi. He will bring with him his symphony, of which so much is expected. It was promised for two years ago, but was not finished. The last work has been done upon it and, according to an agreement of long standing, it will have its first production anywhere in Boston by the Boston Symphony orchestra.

The two famous Italians who have been secured as general manager and conductor of the Metropolitan Opera house—Gatti-Casazza and Toscanini, both of them ardent admirers of Wagner—endeavored, and with considerable success, to impress on the Milanese public the German respectful attitude toward good operas and consideration for other people's rights. And now an effort is being made in Paris in behalf of the music lovers against those who go to the opera merely to ogle and chatter. The doors are to be closed and no one is to be permitted to enter the auditorium of the Grand opera while the orchestra plays. To be sure, this is to be done only in the case of one opera, "Faust," which is being given "Gottterdammerung"—but it is the entering wedge.

ARTHUR SHEPHERD,

Care "Wa-Van" Press, Newton Center, Mass. Lessons in Pianoforte and Composition.

Dugdale, who crossed the tracks ahead of his wife, heard her shriek. He turned quickly, a passenger train had rounded the sharp curve, and was approaching the unhappy woman at full speed.

"She stood still, beside herself with terror. The train was almost upon her. Surely she was lost!

"But no. Just in time, with one desperate leap, the woman saved herself. Then, in dead faint, she fell prostrate in the dusty road.

"These railroad trains! Always behind time!" said Dugdale bitterly.

"And he seated himself on the grass to wait for his wife to come to."

JUST LIKE A MAN.

The late Mrs. Clara Dewey Hoy, of Philadelphia, whose philanthropic work among immigrants made her well known, had a trenchant wit, and one afternoon in Philadelphia, during the woman's suffrage movement with a clergyman, she said:

"You men are all alike. You all resemble the orphan that Mrs. Stanton and her friends brought up. Mrs. Stanton and a body of ladies from her church, all interested in woman's rights, once took a little newboy from the gutter and educated him superbly. They sent him through school and college, and finally made a minister of him.

"This young minister, the work of their hands, preached his first sermon in their church. He looked calm, but Sunday morning for the good ladies. They thought they had at last firmly planted among the male sex a strong and splendid minister.

"So, in their best bonnets, they filled the church that Sunday morning. They were on tiptoe with expectation. Who could tell, but that the young minister might preach in their honor a woman's suffrage sermon?

"Imagine their emotions when the youth arose in the pulpit, looked calmly and even sternly over the congregation, and announced that his text would be from St. Paul:

"Let the women keep silent in the church."

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MUSIC IN THE PUBLIC SCHOOLS

BY PROF. EVAN STEPHENS.

MAKE it a welcome study, not an intruder; make it a useful study, not a figurehead; make it a real study, not a play thing; make it a pleasant study, not a bore. These suggestions, if carried into effect, will make it a successful study, not a failure.

These remarks constituted the prelude to a lecture delivered by Prof. Evan Stephens, before the convention of Weber county teachers, Friday, Sept. 11, on the subject "Music in Public Schools." Prof. Stephens said in part:

"You may feel that you have too many studies now, and you may be right; but remember that you have none with more characteristic effect upon the student than music. Most of your studies deal with hard-shelled facts—realities, not idealities. As change of occupation is rest, you need rest studies, intermingled with labor studies. So welcome this child of fancy, this trainer and builder of the emotional side of character, the one study that appeals to the heart and soul of the child as well as to his mentality. Welcome it, if only as a relief to dry, though important, mathematics and geography.

"Do not sit idly by, nor leave the room during the singing lesson. When the supervisor is present, be a good student, if nothing more; see that order and attention prevail. Many a good music leader and teacher is not a successful disciplinarian. Though he is present, the school is yours, and it behooves the teacher to see to it that order, attention and interest are maintained. Treat the music teacher as a guest, your student family, not as an intruder. Welcome what he brings as a blessing, and he will reward you by lighting not weighing your daily tasks. Try to find out the possibilities of the study of music as to usefulness to yourself, to the student and to the school. Do not permit it to be a mere factor in the daily routine, and if it is to be one comes after the orchestra has begun, he misses the whole performance.

"Music, properly used, may be made a most important factor in the development of a series of attributes, without which school is what it should be—order, interest, gentleness of behavior, refinement, love. The heart touched with the emotions that beautiful music inspires, tender and easily moulded into obedience. Chastity music will arouse the whole school to attention, when the brain has become drowsy and inactive from too little fresh air or the effects of too much steam heat in the schoolroom. Thus the music lesson may be a medicine, a stimulus, a heart and soul tonic, a refiner. But, mark now what I say, do all this, but fail not to keep it first of all an education factor, a true sister study to all other branches of study.

"The chief fault, shall I say, of our music teaching in this country, is the neglect in keeping the study in its place as a systematic study, but rather using it as a show or exhibition feature. The mere performance by students of something musical in connection with the school is thought to be a great part of school musical work. This is wrong and misleading in the main. Usually the presentation of a concert opera and other musical features at the end of the school year, means the entire misapplication of musical studies in the school room. When training for the opera begins, all real progressive study ends. The previous attempts at progress in a systematic way, learning to read and to express correctly what

was read, is all upset and reversed. Music is pounded into the ears from a pianoforte, or scraped from a violin, blown from a cornet, or worse than all, shouted and screamed from a worn-out voice; not a tone evolved or made from within the tone-thinking mind. The talented, intelligent student, who was beginning to think music as a human should, is treated as a parrot or a mangle, and made to imitate simply, in order to learn his exhibition piece.

EXHIBITION WORK.

"Let your exhibition work be the legitimate result of your regular daily work, the first fruit of your yearly labor in the field of musical education. Let it be fine, artistic, pretentious, but let it be never deviate from a well laid plan of progress in the systematic course you have laid out for the study of music. The study of a beautiful cantata is educational work proper, when students are sufficiently advanced to base their study of it from the book; to read it as they would if studying a play or a poem, but not before that. Let the students be made to understand that if there is anything to be learned or enjoyed from the printed page in music, as in literature, they must attain it through ability to read, and not by having it read to them. Reading should be the basis of study, after that all good things may be added, but not separated from it. To call anything short of this the study of music in the school is a farce, nay, worse, a comic opera—a perverse rehearsal of all things true in music and action.

"Music is expected to advertise the school, as are football and baseball; very well. Only let it be an exhibition of the progress made in the school by the students, and not a mere display of the natural, uncultured talents they possessed, independent of the school work.

"Make music a pleasant study, not by making it no study at all, in order to please the careless and indifferent student, nor by reversing its regular natural course of development, picking the fruit, instead of planting the seed. To make the music lesson pleasant and interesting, it must be to the point and not too long. It must be progressive and plain, avoiding the treadmill impression of always walking but never advancing. Around the elementary center of pedestal must be judiciously weathered the side studies, the simplest reading lesson must include a certain amount of expression and feeling, to make what is read mean something. The tone quality used must be looked after—the soft tone always, unless a demand for the loud, harsher tone, for the sake of monetary special occasions, occurs. Rhythm, or accentuation, must be of equal importance, with care of pitch and tone. In short, make the study of music pleasant, rather than the mere music lesson. Your duty is to teach in the school, not to merely please; but you should accomplish the latter by doing the former. I have my own convictions as to methods, and they do not always agree with the modes in which our musical textbooks present them, as several of the publishers are aware, inasmuch as they have given me so much consideration as to ask me for such critical statements as I felt like making. But you have supervisors, and should obey them implicitly, bringing to his aid your own individualities, without interfering with his methods and instructions."

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