

MUSIC AND MUSICIANS

ing's meeting, when Miss Daisy A. Wolfgang, the contralto of the First Presbyterian choir, will sing.

The "Hear European artists if you will, but hear American artists first, particularly Utah artists," is already bearing fruit. Fred Graham, who is responsible for the movement, is kept busy answering inquiries regarding the same. The spirit of the movement is extending to the towns outside of Salt Lake, and many concerts and musicales are being arranged for.

Hugh W. Douglass will give a song recital in the Y. M. C. A. auditorium Tuesday, Jan. 23, assisted by Miss Irene Kelly, pianist and accompanist. The program will be entirely new, consisting of the most pleasing ballads of the latest publication. Mr. Douglass thinks he has a very pleasant surprise for his admirers in the way of two or three novelties. The recital will be under the management of the Fred Graham music bureau.

Examinations in music for the grammar grades in the city schools have just closed. Prof. Wetzel expressed much satisfaction with the work of the pupils.

The chief item of interest during the week and certainly one of a mournful nature in the local musical world, has been the sudden and unexpected death of Prof. Thomas Radcliffe, the dean of the profession in the international states. It was well known that he had not been in good health for some years, but that the end was so near was not at all realized. He will be much missed in the First Congregational church, where his artistic playing attracted so much attention, and gave so much gratification, and his memory will remain green and fragrant for many years in the minds of Utah citizens.

The muteness of the Congregational church organ last Sunday, and the wailing of flowers hung from the console, were impressively solemn. The pastor, Rev. E. J. Goshen, will preach a memorial sermon in honor of the departed organist tomorrow morning. The Salt Lake Federated Musicians passed special resolutions of condolence at their meeting, and a delegation was selected to represent the union at the funeral, while a chorus array of flowers were sent with the remembrance of the union. All musicians in this city and Ogden particularly, had a kindly feeling for their departed fellow worker in the field of the divine art, and while there is a general and genuine sentiment of regret that he is gone, still it is realized he has only moved to a richer, higher, nobler, far more lasting sphere of musical endeavor than this world with its woes and its sorrows can ever afford.

The Monday Musical club held a well attended meeting last Monday evening in the studio of Miss Celia Sharp, Constitution building. In the absence of Prof. Shepherd, William Curtis assumed the direction of the evening's events. The studies of the evening were Grieg, Schumann and Schumann; and piano numbers from Grieg were given by Miss Emily C. Jessup and Mr. Douglass. Miss Sharp was the accompanist of the evening. The performances were artistic and instructive, and the evening was pleasantly spent. The club meets fortnightly.

Conductor Willard Welthe of the Orpheus orchestra expresses satisfaction with the work being done by his men and says the only additional instrumentation needed to make his organization complete would be two French horns and a violinello. These would round out the instruments already in use, and enable him to do some very fine work. The Orpheus trio recently performing at the Orpheus gave him some fine compliments for the orchestra, stating that there was not even in New York, a better orchestra of the size. Mr. Welthe is confident that the time is not far distant when pianos will be removed from all theater orchestras in this country.

Mrs. Wragg is to be the soloist tomorrow morning in the First Presbyterian church choir.

The All Hallows college band is making gratifying progress, so that its instructor, Prof. Pedersen, is much encouraged. The band, for purposes of instruction, is divided into two parts, the veterans of last year, and the new men. Particular pains are being taken with the latter, who are doing so well that the entire organization can be consolidated in short time, making 35 performers.

Miss Rennie Pedersen is making very satisfactory progress in her vocal studies at Chicago, and has been offered a fine position with a traveling operatic company. This, however, she has declined to decline.

Prof. Pedersen will conduct the Salt Lake Theater orchestra, during the absence of the east of Conductor Shepherd.

General Manager J. J. Daynes, Jr., of the Clayton Music company, leaves tomorrow evening, on a 10 days' trip to southern California.

There seems to have been an unusual demand for sheet music this week, and one firm has just brought in from Chicago a large consignment of the latest operatic music, in response to the local demand.

Chordmaster Graham of the First Congregational church has arranged for the singing tomorrow morning of Prof. Radcliffe's state anthem, with the words from "The Homeland" hymn. Mrs. J. Taylor, late of Chicago, will be the soprano.

Some Salt Lake musicians are inclined to laugh at the Paderewski prize judges because of their indignation at the attempt to deceive them with a bogus entry, in offering Berlioz' "Cortez" in the contest. It is charged that Corlier "put up" the job himself, and that one of his employees who is uttering a lament of music, to send the "contest" in, the expectation being that the judges would get fooled, and award Berlioz, long since deceased, the prize. The judges, however, knew their business and the deception was detected.

The members of the State Prison Society of Christian Endeavor will enjoy a vocal treat at tomorrow morning's meeting, when Miss Daisy A. Wolfgang, the contralto of the First Presbyterian choir, will sing.

Added to the baritone list and will appear in 15 performances.

Mme. Joanna Gadsby has announced her intention of leaving America at the expiration of her concert tour in the spring, not to return. This determination is said to be due to her disappointment at not being engaged for the Metropolitan Opera House—a difference in the ideas of salary between the singer and Director Conried, being the cause.

The joint tour which London G. Charlton has arranged for Elsa Riegener, the Belgian cellist, and Marie Nichols, the Boston violinist, will bring together two young women whose fame is widespread. Both, in fact, have won honors such as seldom come to a woman instrumentalist, their European reputations being quite as great, if not greater, than their fame in this country. For several weeks Miss Nichols has been on tour, and her work has been warmly praised.

Madame Macondia tells a funny story about her appearance at the last year of the Maine festival. She had been billed as a "coloratura" soprano, and the good burghers of Bangor were expectant and slightly puzzled. But one old lady waved indignantly, and Mr. Chapman, the director, the day before the festival opened, she asked him point blank: "Do you mean to say, Mr. Chapman, that you are going to bring a colored singer to perform at these concerts?"

In Newark, N. J., they have already begun to discuss plans for the triennial music festival of the Northeastern Seaboard. The festival will be held the last week in June, 1905. Singing societies within an area of 250 miles from New York will participate. The grand chorus will number 4,000 male voices. Newark was the city where the festival was held 15 years ago—1891. Since then this great gathering of singers met in New York (1894), Philadelphia (1897), Brooklyn (1900), Baltimore (1903).

There was rejoicing among the delegates in the Central Federation union at the announcement that a union for singers would be organized, and that one for ballet dancers was in contemplation, says the New York World.

William Barry, organizer of the Actors' National Protective union, made the announcement. "None of the big operatic stars who receive princely salaries," he said, "are members of the union, but those who get small pay for hard work. I mean the young women and men who sing in the chorus in operas."

Andrew Carnegie is thought to have got from Montaigne, the great French essayist, whom he admires, the idea of being awarded every morning by strains of a splendid pipe organ played in his New York house. It is said that in reading one of the essays he came across the passage where Montaigne tells how his father would let him rudely arouse him in childhood, but always had him called in the morning by the sweet music of a harp or a flute. To this method of his father's Montaigne ascribes no small proportion of his intellectual keenness.

The new comic opera by Victor Herbert, "The Modiste," which has been favorably received in Boston and Chicago, and more lately in New York, enjoys the advantage of having a libretto on the same artistic plane as the music. Victor Herbert tells a story of Max Bruch, one of the most inimitable and dull of modern composers. Bruch showed the bulky manuscript of "Lorelei" to Hans Richter and awaited "worthy" opinion. Richter, lifting up his head and slightly tapping the manuscript with loving interest: "Max, he queried you do get this excellent manuscript paper?" Max Bruch faded away.

There is a striking difference between the Italians in New York and those in Italy. From Bologna, for instance, comes the announcement that the two great operatic successes of the season are Wagner's "Siegfried" and Humperdinck's "Hansel and Gretel." In Rome, for some years, Wagner has been the fashion, and Humperdinck produced most of his operas with great success. But in New York, who ever sees an Italian at the Metropolitan at a Wagner opera or at "Hansel and Gretel"? The Italians of New York go only where the vocalists sing; they are intense chauvinists, and chauvinism is not exactly a mark of superior culture. However, it is never too late to mend. Now that Caruso is going to sing a French role, Italian citizens will "go to Paris" for his sake, and by and by who knows? they may "go to Bayreuth," even without Caruso. Post Caruso, they may learn to sing Lohengrin. Why not? Campanini did it. Is Caruso so inferior to Campanini that he cannot sing either Lohengrin or Manrico in "Il Trovatore"?

A Difficult Role.

"City houses with steam heating are all very well," said Charles Felton Pidgin, the statistician of Boston, "but when it comes to Christmas games they are a little lacking."

"A friend of mine heard a loud, rasping noise in his parlor last Christmas eve very late."

"In great alarm he got up and hastened down to the delicate and pale parlor with its coloring of white and pink and gold, to find there all black with soot smears, his little white-robed son, whom he had thought was fast asleep in bed."

"Why, why," he cried, "what does this mean, Willie?"

"The little fellow, lifting a cake of soot out of his fair hair, pointed ruefully to the ornamental fireplace, where in there was room for about three logs the size of lead pencils."

"Th-a-plin! Santa Claus," he said, "and I—I can't get up the chimney!"

An Awkward Error.

An American at Gibraltar entertained Charles Dana Gibson at dinner in the late fall at the Bristol.

When Mr. Gibson rose to reply to a toast, he was a little embarrassed.

"I have not the gift of oratory," he began, "and that is awkward. Indeed, to be deficient in anything is awkward, isn't it? It is especially awkward to be deaf."

"At a dinner at Dark Harbor last summer a deaf old man sat beside a young and beautiful girl."

"Do you like music?" this girl said to the old man during the first course, in a loud, sweet voice.

"He, however, misunderstood her in his deafness. He thought she had said 'palmers.' And he replied:

"No, I like the old-fashioned night shirts best."

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E. C. LARSON, A RISING YOUNG PIANIST.

Ervin C. Larson, whose playing before the teachers' institute and other places of late has attracted much attention, is only 16 years of age, but his proficiency as a performer stamps him as one of the artists of the future. Mr. Larson is a Salt Lake boy, whose ability Supervisor Wetzel discovered while he was a student in the Lowell school. In addition to his skill as performer, he has done some composing and shows taste in melodic and harmonic structure. Mr. Larson expected to leave for the east to complete his studies sometime this year.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Jan. 5.—Every Salt Lake music lover will remember the famous Gerster, who as Maclellan's prima donna, gave us our first real taste of grand opera, in her presentation of "Lucia," something like 20 years ago. That was a memorable night at the Salt Lake Theater, and few things in the way of opera since have ever approached it. Salt Lakers will be interested to know that Gerster is again in New York, where she comes to teach, not to sing. Her voice left her when she was in her prime, and the story is one of the tragedies of musical history. Her New York debut took place in 1878 and while her career was brief, it was most phenomenal. She sang at the opening of the Metropolitan Opera House, about 1882, but when she left for Europe, she was struck with illness and her voice never returned. At the same time she has had fine success as a teacher, and now employs eight underteachers in various European cities.

Imagine a chorusless "Faust," the peerless Eneas, stately Platon, and incomparable Caruso, going through to the bitter end, without having so much as a note, but their own delightful strains. No soldiers' chorus—no voices mingled with the hidden organ, to inspire and terrify "Marguerite," the orchestra bravely came to the front, but even that noble band could not fill the great want, that only a well trained chorus could supply. Quietly, but nervously, the 36 striking artists are awaiting developments at 343 West Forty-second street. Meanwhile, Conried who is facing a situation without parallel in musical annals, is working his recruits for an improvised chorus, from early morn until late at night, and until these new volunteers who have stepped into the breach, can be trusted before the public, the great artists themselves are coming forward and from behind the scenes are lending their glorious voices to the six or eight who have remained faithful to the contract, and who are now leading the army of dummy singers who fill in the gap left by the striking members. It is a queer condition of affairs, but Herr Conried is alive to its worst features; he is too great a schemer to ever become involved in another such situation. Chorus singers will face iron ground contracts when they sign again, no matter how many contracts the great Conried may break with them. At present he is master—no greater.

The well known writer, Dorothy Dix, who has been an inmate of one of the private hospitals here for a few weeks, was able to return to her home in the south a few days ago. Miss Ada Patterson, Miss Dix's intimate friend, accompanied her, intending to remain in the south for a short time. Miss Patterson is a busy woman, her services with "The American" giving little opportunity for seeing friends, but Utah and her people are not forgotten by the lady, and very cordially does she receive her western friends when chances throw them in her way.

Mr. Geo. Barratt, made a flying visit to Philadelphia Friday evening, to visit with his uncle and aunt Mr. and Mrs. Martin, and will return Monday morning.

Elder Fred Anderson, of Grantsville, is expected this week to visit with his cousin, Mrs. Wesley Early, for a week, before sailing for Europe to fill a mission.

Mr. Samuel Garber, who has been visiting with his sisters, Mrs. Helene Davis and Mrs. A. Sumner, leaves tonight for his home in Des Moines, Iowa; the pleasure of Mr. Garber's visit has been somewhat marred by a slight illness since he came east, but having entirely recovered he will make the

autocrat lives than the manager of the Metropolitan Opera House.

Mrs. Charles Meakin returned to her home, 213 West Thirty-fourth street, New York, from the Sloan Maternity hospital, where she and her baby have been all summer visiting her parents in Richmond, Utah. Mr. Young has taken a flat at 83 Morning-side avenue, near the Eighteenth ward colony, and both are glad to welcome their friends.

A week ago Mrs. Dr. Willard arrived from Washington, D. C., where she spent the holidays with relatives and friends. Mrs. Willard traveled from her home in Loomis, Washington, early in December, arriving at the capital in time for the Christmas festivities. She will remain in New York a week, then go to Roxbury, a suburb of Boston, to visit with her brother, John Canfield, for a month, returning to New York in February.

Dr. Lawrence E. Flick, the tuberculosis specialist of Philadelphia, was discussing a patent medicine that had succeeded through trickery. "It was trickery as artful, as clever, and as successful," he said, "as that of the old Montgomery county farmer who would never pay his toll."

"Once for instance, he was going a long journey, and he knew the toll for such a distance would be excessive. So he set out very early in the morning, before any one was up, and when he reached the toll gate he drove slowly and noiselessly and when he arrived at the tollhouse he turned his team around so that it faced home, with great caution."

"Then he rapped, and the gate-keeper, dressed, came down, and held out his hand."

"How much?" said the farmer.

"Where to?" said the gate-keeper.

"Thirty cents,"

"The farmer uttered a loud oath of rage."

"I'll never pay it," he said. "I'll go back before I'll pay it."

"And he turned his horse around and drove off."

Check of a Stowaway.

Young Capt. Sealby of the Mediterranean liner Cretic was talking about stowaways.

"Most of those fellows," he said, "in his deep, resonant voice, 'have an excessive quantity of cheek, of brass.'"

"Once we discovered a stowaway a few days out from New York, and put him to work in the galley."

"A lady, on a tour of inspection, paused by the stowaway as he sat peeling potatoes."

"How soon do you think we'll reach Naples?" she said to him.

"Well, madam," he replied, "I am doing all I can to get her in by Tuesday."



THE LATTER-DAY SAINTS CHOIR OF LOS ANGELES.

Prof. Evan Stephens has kindly furnished this photo of the splendid little choir of the Latter-day Saints in the Angel City. He is doubly interested in it from the fact that it is a good, wide awake organization and conducted by one of his most talented "boys," Elder William D. Phillips, whom the Los Angeles people call "the coming tenor of the west." During a visit there last fall,

the professor spent an evening with this choir and declares it the equal of any ward choir of its size. It is their chief labor this winter to give one concert each month in aid of the fund to build a meetinghouse in Los Angeles. The names of the singers found in the picture, which was taken on the steps of the Los Angeles county courthouse, are as follows:

Soprano—Elise Lund, Mollie Woolcott, Carrie Haskins, Louise Irvine, Clara Jones, Arlie Sniff, Freda Head-

trip west, staying a day in Chicago and Cleveland en route.

On January 1, Dr. Ralph Richards, was released from duty at Bellevue hospital, after serving there two years. Dr. Richards has made house of friends at Bellevue, through his efficiency, and earnestness; the last few months as house surgeon he has proved himself capable in every emergency. The doctor has now established himself for a big insurance company in New York.

Jan. 1 also saw the entrance of Dr. John Sharp as first ambulance surgeon at J. Hood Wright hospital, where it is safe to say he will make a good record. Dr. Sharp is a favorite with the "colony" and with everyone else who meets him, socially or professionally.

New Year's eve, in New York, is the occasion for much merry making, the downtown cafe, Italian and Hungarian restaurants, and the crowded haunts of true Bohemians and those having a taste for the foreign atmosphere which largely prevails in lower New York. Many parties were formed to take in the sights last Sunday evening, the experience fully repaying those who went with its many novelties.

Presto! All is changed; since I opened this letter I have picked up a fresh paper which announces the return of the 600, or to be accurate, the 58, striking "artists" to the Conried fold; the coming week therefore, patrons of grand opera will again hear that grand old body of singers, both sides having made concessions. No "union" is recognized by the great impresario, but an increase of wages is agreed upon; both parties are happy, and the public is happier, at least that portion of the public fortunate enough to own season tickets, but even the outsider rejoices that the strife is ended and that harmony reigns in the old temple of art on Thirty-ninth and Fortieth streets.

JANET.

A Poor Trick.

Young Waldorf Astor told in New York a story illustrative of the abounding spirits of the English guardsmen.

"There was a young subaltern of high birth," he said, "who had unusually strong forearms and wrists. He had the habit of slipping up behind, seizing a man's coat-tails, and—kipp—a quick, powerful jerk, and the coat would be split clean up to the collar."

"This joke had been played so often that everybody knew it. At a country house we were both visiting, I decided to play a joke myself on the subaltern. Accordingly, one night in the smoker, I placed myself before him, and then I turned my back temptingly. I knew he would be unable to resist those coat tails."

"He did not resist them. He seized them in his vice-like hands, and in a fifty the trim, shapely coat I was wearing hung like a rag upon me, split up the back in two long strips."

"The subaltern, regarding his work, laughed loud and long. When he was done, I said quietly:

"If I slipped up to your room a little while ago, and this is your coat that I have on now."

A Clever Trick.

Dr. Lawrence E. Flick, the tuberculosis specialist of Philadelphia, was discussing a patent medicine that had succeeded through trickery.

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