

MUSIC AND MUSICIANS

next six months because of Prof. Goldmark's visit. There were about 600 people in the audience, and from a cursory glance it did not seem as though there were over a dozen men there—it was a veritable Adamless Eden, to music, as in religion, the feminine mind seems to be the most impressionable. If the function had been a prize fight or a cock fight, the proportion of sex in that audience of course would have been just the reverse.

The Monday Music club held a well attended meeting Wednesday evening, in the Orpheum club rooms, with over 20 members present. The regular date of meeting had been postponed from Monday evening, on account of the kindergarten entertainment in the Salt Lake Theater. Among the performers of the evening were Mrs. Schaeffberger, soprano, Miss Alice Wolfrum, contralto, Fred Graham tenor, George

nation piano having the mechanism inside, and out of the way. The cost of such a piano is the same as the simple affair with the player added, so the only gain is in not having the detachable form of the mechanism around.

Prof. McClellan has purchased \$250 worth of new and fine organ music for performances during the present season's recitals. Much of this includes Gullman's best compositions, those of Vidor the noted organist at St. Salpêtré, Paris, and works of Dr. Whiting the American organist and composer. The repertoire will also include Beethoven's No. 3 Mendelssohn's Overture to "Ruy Blas" with which Saturday's Denver band made such a hit at Liberty Park; the overture of "The Merry Wives of Windsor," etc. The recitals are given every Tuesday and Friday at 5:10 p. m., and more of a specialty

festival has been on this week. In all six concerts have been given. The festival forces include a chorus of 100 voices, newly organized for the festival and personally drilled by Frank Van der Stucken, the musical director, the Cincinnati Symphony Orchestra, augmented to 100 players by men from the Pittsburgh orchestra and a chorus of 100 school children from the public schools of Cincinnati. Sir Edward Elgar is the guest conductor at this festival and appears nowhere else in the United States. He is conducting his works, the oratorio of "The Apostles" and the cantata, "The Dream of Gerontius." The soloists for the festival are Mrs. Johanna Gadsdill, Mrs. Corinne Ruder-Kelch, soprano; Mrs. Louise Homer and Miss Janet Spencer, contraltos; John Coates of England, tenor; Pfrangon Davies of London, baritone; Charles W. Clark, baritone; Herbert Witherspoon, bass.

The retirement of Prof. Nikisch from the post of conductor of the Leipzig opera, was not merely because of his declining health, but because of his decision to devote his time to his work. He has been at the same time director of the Leipzig Conservatory, conductor of the opera and the Gewandhaus concerts, and of so many Philharmonic concerts in Berlin, Hamburg, etc., that he was able to be in Leipzig only three days a week. Nevertheless, being a man of boundless energy, he might have been able to conduct at least an occasional performance at the opera. What made him retire was the conviction that he was fighting against hopeless odds. The Leipzig opera has been, for a long time, in a deplorable condition. Its former manager, Stagemann, left be-

hind him a company consisting, according to Dr. Sakiowski, partly of beginners, partly of ruins. Nikisch could not discharge all of these at once, but he tried to mend matters by engaging eminent vocalists as "guests." This proved to be an expensive process, resulting in a deficit of \$15,000 for the season of ten months.

The other day a musical periodical printed an erroneous statement regarding Edward MacDowell, which must be corrected because it has been widely copied in newspapers and other papers. It was to the effect that the stricken composer was greatly improved, and that it is not impossible that he may again resume his place in the world of music. There is not a word of truth in this. Edward MacDowell is more beyond the possibility of recovery than Schumann was. He, too, pays the penalty of excessive devotion to creative and other work. As Miss Emily Frances Bauer has written: "The man, practically dead, though living, has done more than one man's work, has exerted more than one man's influence. MacDowell and all of his American conferees know to the dregs the meaning of the word pioneer, and the physical strain was too much for him. It must not be expected that the much sentiment for any other reason his works will be accepted to the letter, but there is also no doubt that for those who will give him the same serious consideration which they accord the case of a German, the new Russian, or the new French school, his message will be both telling and lasting. This does not mean for the American people alone; it means for the musical world."

GERTRUDE COGHLAN PASSED THROUGH THE EARTHQUAKE.

GERTRUDE COGHLAN, leading woman of "The Lion and the Mouse" company, which appears here next week, was in the San Francisco earthquake. The young lady thus narrates her thrilling experiences:

We had apartments in the St. Francis hotel. At 5:15 on Wednesday morning, I was awakened by the bureau falling upon my bed. As I got up I was thrown violently from one side to the other, as though on an Atlantic liner in a heavy sea. Never having been in an earthquake, I could not realize what was the matter. I flew to the door, only to find it had stuck. As I pulled it open all the plaster fell from the walls on top of me. When I managed to get out I banged at the next door to mine, though I have the faint idea who was in the room. A gentleman came to the door and I asked him what the trouble was. He told me it was an earthquake.

"I said, 'What is going through the earth?' He replied that we were liable to, and that the best thing I could do was to get out as quickly as possible. I went back to my room and began throwing a few things together. In the meantime the first shock had stopped. Just as I had gathered some things together, the second shock began. I simply stood and waited for the end to come. It seemed impossible to stand. The earthquake came rushing past, followed by a man flourishing a gun and threatening to shoot the chauffeur if he didn't stop and take his dying mother away from the spot. By-and-by the earthquake was over. The almost crazed man, in fact, before we got out of the city we witnessed so many terrible sights that I cannot

begin to speak of them. Dead and dying people were taken past the hotel frequently while we stood there. Mr. Stevens, our manager, opened a grocery wagon and put all the ladies of the company and some of the men into it and we were driven to the ferry. The spectacle we witnessed on our way to the ferry was the most terrible sight I ever expect to see.

"Flames had broken out all over the city, and buildings were falling in every direction. Panic-stricken families had huddled all along our route. They were mostly the poorer classes from the south of Market street. Not all, though, for our driver was offered \$500 by one man for the use of the wagon. Horses had been turned loose and were running at large. In every district bodies were being carried through the streets. Men and women barely clad were rushing hither and thither. This was followed later by an apathy seldom seen except in the case of a condemned criminal. Transfer men were offered marvelous sums to transport baggage to the water front.

"We did not know at that time that the hospitals were being filled with the dead and wounded. When we arrived at the ferry depot, we were almost prostrated with the heat. We had been obliged to go the last few blocks on foot, as the heat was so intense that traffic was blocked entirely. At noon the streets were choked. There was no food or water to be had. At the ticket office we were told that we could not get away for six hours. There we sat, waiting in terrible suspense. The thing that troubled me most was the fact that, owing to the lines being down, I could not wire my people of my safety. When we finally got on board the ferry and out of the intense heat, we felt very thankful. When we reached San Jose we found they had suffered there, in fact, it seemed to be as bad as the city, with all the first class hotels and the company slept out of doors, for we were afraid to go within four walls again."

LONDON STAGE NEWS.

Special Correspondence.
LONDON, April 21.—Unfortunately, it is not everything to be a "belle." London, as everybody knows, took to "The Belle of New York" immensely, because it was tuneful and witty, but the metropolis gave exceedingly short shifts to "The Belle of Bohemia," which was also sent over from the United States, but which failed to take the public fancy.

And now we have "The Belle of Mayfair"—completely English made, albeit it is produced by Charles Frohman and played by Edna May—and here is proof additional that it is decidedly not everything to be a "belle."

For this much heralded musical comedy version of the Romeo and Juliet story is a distinct disappointment, and most of the blame therefore must rest on the shoulders of Captain Basil Hood, who has written a particularly feeble "book" and not on those of Leslie Stuart, the composer, who has utilized the full whiff of opportunity to have belated him, or upon those of Charles Frohman, who has given the whole thing a particularly effective "mounting" and provided an expensive cast. Captain Hood has done some promising work. His comedy "Sweet and Twenty" was a great success over here, and some of the operas which he wrote with Edward German for the Savoy company, led a few brilliant souls to hail him as "The coming Gilbert"—which was foolish. But he has missed a good chance this time by providing some of the worst dialogue and songs that one ever remembers encountering in connection with a first class musical comedy in London, and so, although, of course, "The Belle of Mayfair" will be improved immensely before it is played many times, it is doubtful whether Edna May will use it when she makes her next visit to the land of her birth.

Remembering "My Little Cane," "Call Round Again," and the other Leslie Stuart song hits of "The School Girl," which Miss May played in the United States, as well as this composer's successful "Florinda," much was expected of the ditties in "The Belle of Mayfair." But even the writer of "Tell Me Pretty Maiden" and the famous "Sextette" cannot make musical bricks without straw. The music has been expected of one quartette called "Come to St. George's," there is not a single air in the long-anticipated new piece at the Vandeville which lingers in one's mind, once it is outside the theater. As for the story, it is very weak. Romeo and Juliet, indeed, two families, the aristocratic Mount Highgates and the rich, but plebeian Chaldicots, are engaged in social warfare. Raymond Frichley, the son of the first house, and Julia Chaldicott, (Edna May) the daughter of the second, meet at a charity bazaar, fall in love, and after some minor vicissitudes, are allowed to marry before the curtain goes down. Shakespeare's words are occasionally paraphrased in modern slang, there is a somewhat trivial "balcony scene"—and that is all.

To "interpret" this musical play, an unusually able company has been got together, including, besides Edna May, Farnen Soutar, who was with her in "The Catch of the Season," Courtice Pounds, who is one of the best singers of the Savoy company, and Camille Clifford, the "Gibson Girl," and all worked like Trojans with very little profit. The star, who got a pretty good reception, with charm and intelligence, but had to sing some

very silly and tuneless songs. One rather wondered what George Ade, who was in a box, thought of it all.

In theatrical circles in Paris, the topic of the moment is the "twin plays" as they are called—in other words "The Dear Child" by Romain Coolus, and "Bourgeois" by Georges Feytaud. Advertised one above the other on every dead wall, and on the Morris columns, which are so distinctive a feature of the Paris Boulevards, they are, by all odds, the two biggest successes of the present season, but curiously enough the two plays have a much closer affinity than that.

This is the way of it. Last summer, their respective authors, Feytaud and Coolus, decided to take an outing together, and for that purpose they went to the provinces, where they were to be the guests of a friend, a Plombier, one of the most fashionable of the many French "spas" in the last days of July. They inhabited the same hotel in the Rue Stanislas, and there they wrote the two comedies, which are now drawing all the town. Coolus occupied the second floor and Feytaud the first, the windows of the one being just over those of the other, just as the hills have from the Rhone valley. It is not stated, however, whether the authors were provided with feet obtained from the same rabbit.

There is no denying the fact that interpolated American songs have been by far the brightest feature—if not the actual salvation—of a good many London musical plays of late, notably "Sammy" in "The Earl and the Girl," "Redelia" in "The Catch of the Season," "The Wise Old Owl" in "The Catch of the Season." One did not expect British composers to admit this, however, but Paul Rubens does so frankly in a new duty which he has just introduced into his musical comedy, "Mr. Popple," and which is sung by Violet Lloyd. The chorus runs as follows:

"Man, man in America,
Do send me over a song;
For no English play runs for more than a day.
If you don't send one along,
Man, man in America,
Any old rubbish I'll try.
I'll get a new dress if I make a success,
And I'll capture the town by-and-by."

That is outspoken, at any rate, but it may be observed that Mr. Rubens, who gave us "Three Little Maids" and "Lady Madcap" is one of the few composers of musical comedy who are quite able to make hits with their own songs, and who have no need to crib American ones. It is Seymour Hicks, who is the arch-offender in this respect, and most of the Yankee tunes which he interpolates into his musical plays are appropriated without any credit to their authors whatever.

Ronald Macdonald, son of the late George Macdonald, and author of "The Secret of the River," has drawn his latest novel, "The Sea-Maid" and has arranged with Oscar Asche for the English production.

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ELLEN TERRY CELEBRATES GOLDEN JUBILEE.

In London last Saturday, April 28, Ellen Terry celebrated her golden jubilee as an actress. Few stage favorites retain good health and capacity for the long period of 50 years and fewer still celebrate a semi-centenary with the same play in which they made their first bow before the footlights.

Still full of enthusiasm and vitality at 58, Miss Terry appeared as Hermione in "The Winter's Tale," the Shakespearean play in which she made her debut at the age of 8 in the presence of Queen Victoria April 28, 1856, at the Princess Theater, under the management of Charles Kean.

Then she played the small part of the boy Mamillius, the young prince of Sicilia.

Since that period the advances made by the actress in the affections of the public on both sides of the Atlantic have been steady and consistent, and though her original part of Mamillius in "The Winter's Tale" is no longer possible to her, such a character as Hermione opens up a fine field of acting opportunities.

Cabing from Oklahoma, Sarah Bernhardt, who is four years older, says: "It is with great joy that I see my beautiful and illustrious friend, Ellen Terry, enter living into immortality. I hope the same joy will soon be reserved for me."

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LIZZIE THOMAS EDWARD.
In the Role of Dorothy Monday Night at the Orpheum.

Skeleton violin, and Mr. Plasmann flute. The evening was much enjoyed, and the participants on the program acquitted themselves with credit.

The First Methodists will occupy the auditorium of their new church on Sunday morning, May 27, when a good share of the service will be given to music. Miss Berkhoff is now preparing a program.

The Berlin letter in the last number of the New York Musical Courier gives the new Jonas a very complimentary and winning laurel of his third and last piano recital in the German capital. The artist created a deep impression.

Miss Shanna Cumming, sister of Mrs. W. A. Wetzel of this city, has been winning laurels in South Carolina, and is now singing again with marked success in New York.

Mrs. William Iglehart will give a Southern recital next Friday evening, in the First Presbyterian church, and the new Euterpe quartet under Mrs. Anderson's direction will sing.

Prof. Metcalf will give a recital in Barratt hall next Tuesday evening, and Mrs. Kate B. Anderson will assist in song with Miss Maude Thorne as piano accompanist.

Music will be a special feature in the first service to be held on the morning of Sunday, the 13th, in the new auditorium of the First Presbyterian church, and the augmented choir will sing several choruses from Manney's "Resurrection," and an anthem "Just as I Am," with other music yet to be selected. The choir is to have instrumental assistance aside from the organ.

The contract for the large organ has not yet been awarded, and it is doubtful if it is installed before the Easter of 1907.

Dealers report mechanical piano players as being superseded by the combi-

of pure organ music will be made this year than before.

Mrs. Swenson, preparing to give a vocal recital May 28, that shall be given up almost entirely to ensemble work, including single and double quartets, duets and sextets. Twelve pupils will participate.

The long delayed and much needed band stand at Liberty Park will now be built, and a City Council committee will select the architect. The stand will be built on the site for the new stand Thursday afternoon. The stand will be built 200 feet west and 30 feet south of the present wooden box that has done such unsatisfactory duty for the last few years, and is to be in the form of a shell 30 feet high and 30 feet wide, the cost being \$2,000. The stand ought to be ready in two weeks. The musicians give Councilman Holiday the credit for carrying this much needed improvement through the City Council.

Mrs. Mont Perry will sing contralto tomorrow in the First Congregational church, in the place of Miss Edna Cohn, who has gone to Europe. The organ desk continues to be satisfactorily filled by Mr. Shepherd.

M. J. Brines is a tenor from New York, who is visiting in this city with the family of Mr. Jackson. He has been singing in the Broadway Tabernacle and other churches, but is thinking of remaining here for some time, and opening a studio.

The Orpheum club will give a concert in the Y. M. C. A. on the evening of the 13th inst. for the benefit of the association, and a program is now in preparation.

SHARPS and FLATS.

The Scandinavian people of Utah, particularly the Norwegians, will be interested in the announcement that their countrymen in Berlin on the 17th of the present month are to elaborately commemorate the life's work of Richard Nordraak, who died there before he had reached the age of 24 years.

Salt Lake will recall with delight the recent excellent impression made here by Emilio de Gogorza, the distinguished New York baritone, and learn with pleasure that he is filling with splendid ability and satisfaction, concert engagements throughout the country. All of his dates are taken for months ahead.

Many of the music organizations of the country are giving or preparing to give benefits for the San Francisco earthquake and fire sufferers. Among the notable programs rendered for this worthy cause is that given by the People's Choral union of Boston. Mendelssohn's "Elijah" was the principal offering, and it is said to have been very successful from both an artistic and financial viewpoint.

The principal event of the opera season in Milan so far has been the first performance of a new opera by Alberto Franchetti, the composer of "Araucario," "Cristoforo Colombo," and "Germania." The new opera is based on "Don Quixote" by D'Annunzio, who personally wrote the libretto. The music was found to be a free attempt to combine Italian tunefulness with Wagnerian expressiveness, and the effects were fine. Franchetti, being a millionaire, can afford to mount his operas sumptuously.

And now comes the news that arrangements are being made for a testimonial concert for the benefit of Henry Clay Barnabee, and Mrs. Marie Stone McDonald Barnabee will be remembered in Salt Lake for his work with his partner, the late W. H. McDonald, and particularly for his Sheriff in "Robin Hood." The two were the promoters of the highly esteemed but ill-fated Bostonsians, who delighted so many local audiences in years gone by. Some of the leading stars of the country are to take part in the concert.

The great annual Cincinnati music



CHILDREN'S CHORUS TO PRESENT NEW AIR FOR AMERICA.

A new national hymn, written and adapted to the words of "My Country 'Tis of Thee," with a chorus of children, was the feature of a musicale given by Prof. Giacomo Quintano in New York City on May 3.

As is well known the present and familiar tune sung to the words of "My Country 'Tis of Thee" was purloined from a German folksong both by Great Britain and this country. Congress has been urged to select a national air, one which America can rightly claim as its own, and Prof. Quintano has entered his best effort in the competition.

Prof. Quintano, who is a violin virtuoso, was born on Washington's birthday, Feb. 22, 1871, in San Maria Capua Vetere, where united Italy was proclaimed.

The experiments to change the music of the hymn, of which the Quintano air is one of several, will be awaited with interest by all Americans.