

# MUSICIANS

The proposition of a musical festival taking well in this city, and circulating subscription lists are meeting with a pleasant reception. Among the subscribers on the first paper are: Governor Cutler, Colonel T. G. Webber, A. J. Carlson, A. C. Nelson, R. S. Campbell, J. D. Spencer, D. S. Spencer, W. A. J. D. Spencer, George Squires, William Spry, J. J. Salisbury, E. D. R. Thompson, Harry Josephs, Prof. Pedersen, J. J. Thomas, R. W. James, George F. Felt, J. Fred Anderson, and many others.

Prof. Hugh Douglass is preparing to give a song recital at Beaver, Utah, late in the month. He will be assisted by Alfred Dunham and other local talent.

C. D. Schettler is organizing a ladies' guitar and mandolin club of 15 members.

Leo Heerwagen, representing the Kimball Organ company of Chicago, has been in town this week consulting with Architect C. Neuhausen relative to the organ proposed for the new Catholic cathedral. The size of this instrument is expected to be a large three manual one costing \$15,000.

Miss Nora Gleason has organized a guitar and mandolin club from 10 of her pupils.

J. J. Daynes, Jr., manager of the Organ Music company, left today on a business trip to Chicago and New York to be gone some time.

Local music houses report an increasing demand for operatic scores as the opera season draws near. There is also a steady state of such scores as teachers need in their studios for instruction.

Randmaster Nichols of Ogden is considered as having organized the best military concert band Ogden has ever had, with 25 men under his baton.

The directors of the Orpheum Theater will meet tomorrow, to consider the proposition from Held's band for the use of the theater during the fall and winter season for Sunday evening concerts, such as in years past have been given in the Grand Theater.

The music section of the Ladies' Literary club is holding its meetings in the studio of Mrs. W. A. Wetzel. The studio has been enlarged, and can hold now quite a company of singers. The section has a number of unusually fine sopranos.

Arthur Pedersen left Wednesday evening for New York city where he will remain one year studying the violin and will then go to Europe for further study. When the talented young man returns to Salt Lake he will be a first performer.

The new Richards street rink will have a band of 12 musicians, and the state fair grounds rink the same number. The large building at the fair grounds will be utilized for skating.

Alfred Best, the tenor who last season toured with the Savage Opera Co., has in conjunction with Fred Midgley, violinist at the Salt Lake Theater, studios over the Beesley Music store, where they will receive pupils in violin and voice instruction.

Prof. Pedersen has reconstructed the J. J. Lewis college band, which has 25 musicians, with more to come later as they are found proficient.

Prof. Wetzel is very busy visiting the schools where the teachers are new and not acquainted with his methods. He is doing very well with the new Y. M. C. A. vocal quartet, the first tenor of whom is a young man of considerable promise.

Musical America of New York notes the reorganization of the Salt Lake Symphony orchestra, and the addition of ladies to its list of performers.

Miss Esther Allen, professor of music at Gordon academy, considers Ysaie as the greatest of living violinists. Jones no longer holds the honor, as he is old and his fingers so swollen with rheumatism that he can not extend with any degree of facility. Miss Allen attended a great many recitals of the Berlin Symphony orchestra, and noted that the musicians were so overworked that at times they appeared to play without life or animation—first hand gone stale, for they were "treacherously at it."

A crusade is shortly to be started in New York against so-called vocal instructors whose methods are considered injurious to physical conditions. Trained musicians will be sent as students to study with teachers who have no understanding of the vocal organs, and under supervision will compare the results to obtain licenses for the pursuit of their calling. It is claimed that many voices are ruined by the instruction given by musical quacks.

Denver music lovers have been guaranteed a series of symphony orchestral concerts for the coming season, as the Orchestral association has agreed to raise the necessary funds.

The First Presbyterian church choir is to be photographed.

Miss Florence Allen, daughter of ex-Governor Allen, has returned from Europe and is musical critic of the Cleveland Plaindealer. Miss Allen is a graduate of Western Reserve college and a very talented musical scholar.

## SHARPS and FLATS.

Thomas G. Seabrooke and Pauline Hall have made arrangements to go into vaudeville as a team, in a condensed version of one of the musical comedies in which Mr. Seabrooke formerly starred.

Hebler & Co. will produce next season a new version of "Mrs. Wiggs." It will be a novelty in that it will be the first time a musical production has been shabbily costumed. There is to be no chorus.

Mrs. Schumann-Heink will be the soloist at the October festival of the Chapman's Maine Chorus, of Portland and Bangor. At one of the concerts three of Mr. Chap-

man's own compositions will be rendered.

Charles Dillingham has arranged for a new comic opera, entitled "The Masquerade of the Troop," to be written for Miss Fritz Schmitt, and in which she will appear after next season. Miss Schmitt will continue in "Mlle. Modiste" for this season and next.

Mme. Melba has been spending the summer quietly at her country place a few miles out of London. She will come to this country toward the end of December to fill her engagement with the Hammerstein Opera company in New York. She contemplates no extended tour this year.

Joseph Hollman, the Dutch cellist, has several novelties written for his instrument, that will be performed by him on his tour in this country next winter. The most prominent is the new concerto by Saint-Saens. Negotiations are pending for Hollman to play under the direction of the composer during his visit to America.

Edna Wallace Hopper has established the popularity of her new song, "A Fickle Maid," in "About Town," at the Lew Fields Herald square Theater, New York. The dainty bit of



THEODOR LESCHITZKY.

Whose Famous Pupil, Paderewski, Has Made His Master Famous.

feminine character acting and the catchy swing of the song combine to make it one of the best of Lew Fields' latest musical burlesque melange.

Charles Frohman brought from Europe with him phonographic records of all the new song successes, as sung by the original actors and actresses of London and Paris. Those he intends to produce at dress rehearsals of the different plays in New York in order to show the American performers how they are sung on the other side of the pond.

Is Ernest Boehe the coming music man in Germany? He is a young composer, of about 27, whose name was prominent on concert programs last year. His cycle, "The Wanderings of Ulysses," was first performed in Munich three years ago, and made him famous at a stroke. Last season it had its performances in Germany, a record exceeding Regner's much-discussed "Sinfonietta," and equalled only by Strauss among the living writers.

It has always been supposed that Brahms wrote hardly any letters. It now appears that he did write a considerable number. Those addressed by him to Herzogenberg and his wife are to be printed this autumn. There are a good many to his life-long friend, Joachim, which will make another volume; and these, no doubt, will be followed by others. Many of these letters will probably make interesting reading for Brahms's devotees, and entertaining, when he wrote to be.

Safonoff and Lhevinne, the great Russian pianists, have reached London, and on Wednesday next, in Queen's Hall, London, with Safonoff conducting, Lhevinne will give a recital with orchestra. The features of the program will be Beethoven's "Emperor" concerto, Rubinstein's E flat concerto, and a group of compositions, including Schumann's "Caraval" and Chopin's "Polonaise" in F sharp minor. Safonoff and Lhevinne will sail for New York on La Savoie, to prepare for their joint appearance there at the opening of the Philharmonic concert.

According to the Frankische Kurier, this year's Bayreuth festival ended in dissonances. Frau Wagner did not give her usual banquet, and Siegfried Wagner did not descend into the "myths" to thank the orchestral players at the close for their devotion. "It was contrary to all tradition that Hans Richter left Bayreuth at once. The soloists took the train immediately after the performance was over; those who could get away, even sooner." A squabble among members of the Wagner family is held responsible in part, for this cacophony. Financially, the festival was a huge success.

## SALT LAKE MUSICIAN DESCRIBES LESCHETIZSKY'S METHODS.

Special Correspondence. VIENNA, Sept. 20.—What pupil of Leschitzky is there who has not an abiding interest, it may almost be said, reverence, for the cottage district of Waring, and particularly for the house in the leafy Karl Ludwig Strasse numbered 42? In that brick villa with its angular tower and porticoed doorway the celebrated Leschitzky distributes art to his pupils with a lavish and generous hand at \$10 a lesson. In that house pupils are made to feel—well, anything but comfortable. They are taught to appreciate what an immense quantity of knowledge they

"The Masquerade of his time" is the rather felicitous name given to Spontini by a London "Observer." He was only 17 when he won his first success, and several of his operas "new like lightning over the peninsula." But he cultivated all his successes and died forgotten at his native town, Mafiolat. His chief work, "La Vestale," was revived the other day at Beziers, one of the southern French towns where the Romans left their architectural mark; but it is not likely to come into vogue again. Spontini was the man who advised Wagner not to write any operas because he himself had said the last possible word in that line!

Vienna is to hear four new operas this season—Humperdinck's "Heirath wider Willen," Wagner's "Der Ring des Nibelungen," Schilling's "Moloch," and Zemlinski's "Der Traumzug." In Paris Paul Vidal, the new conductor who succeeds Taffanel at the Opera, will produce Massenet's "Ariane" and two of his own operas—"Midas" and "La Fille de Ramesses." Massenet's "Ariane" will also be heard at Brussels, where the list of novelties includes, besides Strauss' "Salome," Messager's "Madame Chrysanthe," Berlioz's "Troyens," Debussy's "Pelleas et Melisande," and Smetana's "Bartered Bride." This last and the Berlioz opera are rather belated



ADELAIDE RISTORI, Who Died and Who Was Buried in Rome During the Present Week, and Whom European Critics Called "The Greatest Actress of The Last Hundred Years."

reached separately, and when all is in order the pupil gets a postcard that reads something like this, in German, however: "Your lesson with the professor will be next Thursday at 1.30."

Of course between the reception of this card and the fateful Thursday the pupil usually puts in his time between sleepless nights and minor fits of nervous prostration, in anticipation of the coming event. This condition as a rule terminates in a sickening giddiness and general unfitness that come over him just as he begins to enter the large hall, and approaches the Karl Ludwig Strasse and approaches the unpretentious porticoed doorway.

### STORIES OF THE GREAT TEACHER

A minute or two on the doorstep in which to quiet as much as possible the heart-thumpings that are beating against the ribs, a pull at the bell wire and the door is opened by the comely Leopold, who is prime minister of the premises. He is all politeness and courtesy, while he shows you into the large front room and assures you the professor will be ready in a few moments. A large double door connects this front room with the piano or music room in which the professor does most of his teaching. And as a rule while waiting for a lesson you have the benefit of hearing your predecessor at the piano get the shaking-up you know is coming to you afterward, as the large doors are nearly always open. This doesn't tend to reassure you in the least.

Several stories are told of how the professor talks to his pupils when giving a lesson, only one or two of which come to me at this time. I think they must be told as stories, however, and not as facts. Experience has certainly not tended to confirm their severity. The following are samples of such:

On one occasion a new pupil (I say new pupil because no old pupil would have ventured to do such a thing) presented himself for a lesson, and when told to begin started with the Chopin F minor concerto. The professor listened quietly till the first movement was about half finished, then told the young man to stop, and went to the door and called Leopold. When Leopold came in he turned to the young man and said, "Leopold is my servant, he has never played a note on the piano nor studied music of any sort or description, but I will wager you he can play that concerto a thousand times better than you. Don't come back again till you know your capabilities better."

Another story is to the effect that the professor, having listened to a pupil play a Beethoven Sonata went down on his knees in the attitude of prayer before a bust of Beethoven and softly murmured, "Oh, master, forgive this."

Such thoughts pass through the mind of the pupil waiting for his lesson, all of which is not at all conducive to a condition of the ease and assurance, so necessary.

Carefully are the joints in the paneled ceiling regarded, and the pattern of the wallpaper analyzed, and even the carving of the furniture comes in for their share of close inspection in the hope of removing the mind from that which is about to happen in the immediate future, and of becoming cool, calm and collected. But in truth it all availeth nothing, for every few moments the wandering thoughts are brought to the matter in hand by some not very reassuring word from the adjoining room.

### IN THE TEACHER'S ROOM.

The time spent in waiting is really the worst part of a lesson with Leschitzky. It is pretty sure to say the majority of pupils feel this way though perhaps not all.

The room of the professor is a very long and large one, but is so crowded with beautiful things in the way of portraits, busts of great musicians, oil paintings, carpets and beautiful hangings, that it appears a much smaller room than it really is. And the space over head seems to be all taken up by two elaborate candle chandeliers which look like they might have stepped over from Schonbrunn palace. A glance through the windows reveals a pretty garden at the rear of the house, into which a flight of steps descends from the door of the music room.

In one end of the room the two grand pianos are placed side by side running the length of the studio, so that when seated the player being in the extreme end has the whole room in his vision; a fact not a little disconcerting to many performers when the studio is filled with a critical audience on a class evening.

When giving a lesson, Prof. Leschitzky usually sits at the piano on the right from where the pupil at the other piano receives his suggestions and explanations.

One must go with the idea of

### Bohemian Proverbs.

Do the hard things first. It's hard to work, but harder to want. The heart that loves must be prepared to suffer. The world doesn't owe you a living—it was here first. Money isn't everything, but it often makes a good imitation. A girl with a dimple will laugh at any fool thing a man says. It is easier for the average man to keep a diary than a diary. The only man who never made a mistake died when he was a boy. There are two sides to every question—your side and the wrong side. The seven ages of man: Baby, Willie, Will, William, Billie, Bill, Old Bill.

getting any technical ideas or explanations. By that is meant any suggestions of how to place the fingers for a certain arpeggio or how to do to produce a certain tone. If suggestions of that nature come, so much the better, but they are not to be expected, for one is supposed to get all that from the preparatory teacher.

The professor shows the pupil how a piece should be played after everything of a technical nature has (supposedly) been mastered. And often the lack of such technical mastery on the part of the pupil is the cause of the unpleasant occurrences at lessons. That is in no way the fault of the pupil, as every pupil necessarily does his utmost to master the technical part of his pieces, and when he does not do so it is because his technique has not sufficiently grown to admit of it. In such a case of course the professor holds that that pupil should not come to him till he is better prepared.

In teaching a piece the professor will tell one exactly how it should be done. In certain places a little soft, in other louder, in certain passages increase, in others diminish the tempo, crescendo here, diminuendo there and so on. "No, that passage is not good," he will say. "Do it this way," and the same passage will trickle from under his almost magic fingers a different thing, with a different being, giving one a wholly new conception of it. "So should it be: do it," says the professor, "but what student (often with little better equipment than fingers of wood and head of clay figuratively speaking) can approach an imitation of such a masterpiece? Of course one doesn't do it—no one cannot do it, on which account disagreeable things often happen. But in justice to Leschitzky let it be said that when he once sees the pupil making a conscientious and intelligent effort, he becomes all patience immediately, and will do all in his power to help. On the other hand any evidence of indifference or lack of enthusiasm or willingness to try will bring forth storms of wrath.

The professor has an inexhaustible fund of illustration with which to back up every suggestion. And often when he is interested and his talk flows so eloquently that the time goes with the rapidity of thought, and in the enjoyment of such a lesson one wonders what he could have dreamed.

### NOTABLE CLASS OCCASIONS.

A word or two about the classes. These occur usually Thursday evenings two weeks apart, and each one is the occasion for the coming together of all the pupils and a great many friends of musical celebrities. At these the most advanced pupils play, assisted by artists of prominence from the outside. Whenever Godowsky is in Vienna he is always in attendance at the classes, and his playing is usually the feature of the evening. The same was true of Rubinstein in the days gone by, and the great Russian once remarked there was no audience in the world before which he tried to play as much as before that assembled at the usual Leschitzky class. The reason was that no audience he knew of was so critical and so thoroughly able to be so. That from Rubinstein speaks volumes as to the kind of people that gather at the Leschitzky musicals. The great tenor Schmeder and often others from the Royal Opera are visitors and soloists at these classes. Naturally some evenings are more interesting than others, but taken right through the programs are as good concerts as to be heard anywhere.

Many players there are, who as players are surprisingly great, whose astounding techniques are unheard of wonders, and whose musical abilities are correspondingly immense; but who with all their attainments possess not the ability to impart unto others. They have proven themselves great interpreters, but in teaching (as far as teaching goes beyond mere example) they are failures. On the other hand some can teach and cannot play exceptionally. Their understanding gives them the ability to execute. However, everyone must admit that the greatest teacher is he who possesses the power to show as well as to tell his pupil.

Such a teacher is Leschitzky, and of such teachers he is the greatest, because of his talents, his long years of experience and his ability to grow and progress. Many there may be who dislike his method and his manner, but his association has rarely failed to change such dislikes into respect and admiration, so that those "who come to scoff" have mostly remained and praised. And everyone of the master's regular pupils from the greatest to the least would be genuine and hearty in his or her expressions of respect and admiration for his great achievements. Hoch lebe Leschitzky.

SPENCER CLAWSON, JR.

Our moods are the interludes between the comedies and the tragedies of life. It sometimes happens that a good man's conscience does not prevent him from accumulating money. It is a shock to the man who thinks that he is world-famous to discover that there are people in the next block who never heard of him.—Paul Vincent, in Bohemian.

Bostonia Soxette Club with Shanna Cumming, November 26. M. E. A. Lecture Bureau.

The 25 to 50 per cent Discount on House Furnishings will be given until further notice at the I. X. L.

## Salt Lakers Mourn Death Of Great Italian Actress.

SALT LAKERS who saw the Marchioness Ristori, the great Italian actress, on her last American visit, learned with sorrow of her death and burial in Rome during the present week. This distinguished woman, pronounced by able critics, the greatest actress of the last century, spent the closing years of her life in comparative quiet, though almost until the curtain of mortality was rung down, was she a first nighter at the theaters.

Less than two years ago, a special reporter of the Deseret News then in Rome, was graciously granted an interview by Ristori, who smilingly greeted her visitor with the statement, "So you expect me to tell you all about my 84 years of life in five minutes—well, I can't quite do it." But in course of half an hour this remarkable woman whom monarchs were wont to vie with each other in the bestowal of honors, told a most fascinating tale. It was her boast that she had visited every country in the world that had a theater. Speaking of the climaxes to her efforts, she said:

"My greatest triumphs were in England and in the United States. In the latter I acted in English, and then with a German company, although I did not understand one word they said. It was intoxication pure and simple when I heard the thunders of applause, and my name called by thousands of people."

"My purest, unalloyed joy was in Italy, where I married, and where I used my poor powers to further the cause," that is the liberation and unity of my country. The supreme compliment of my career came from France, when Napoleon III begged me to study at the royal expense in Paris for a year, and then take the place of the Comedie Francaise left vacant by

Madame Rachel. Just think what an honor, but I refused, as one of the conditions was that I should act only in France, and—I say it with pride—Italy needed me.

"The emotion I felt in Spain was of another kind, but also of satisfaction. A poor soldier had been sentenced to be shot, as I thought unjustly, and through my intercession Queen Isabella pardoned him. What joy that was? I could have kissed the hem of her robe so glad I was and so carried away by the thought that a human being was saved."

In Paris, all the world knows, Madame Ristori created a furor, which modern actresses do not dream of. Either the times have changed, and even Frenchmen are more self-controlled, or the actresses of today lack the sacred fire. However that may be, Paris went wild over Adelaide Ristori. Her methods were copied, her way of dressing set the mode, and her gestures and poses were imitated without limit. One of her chief admirers and friends was Alexander Dumas, pere, who, to put it in the Marchioness del Grillo's own words, "bored his friends unmercifully about me. Insisting that they should see me act. At last one turned on him saying, 'Oh, leave me alone! I have not got six francs to waste! Dumas, furious, replied, 'Waste! Here are six francs. Now go and see if they are worth what you have been saying to me.' He left me in a rage he called out, 'Do as you like, I shall leave them here on this spot, and he also disappeared in the fog. Fifteen minutes passed, when two dark figures were seen coming from opposite directions who met at the post. It was Dumas and his friend, both having reflected that it was a pity to throw away six francs! After a hearty laugh they went away arm in arm to see me play."

## MUSICIANS' DIRECTORY.

MR. FRED MIDGLEY, Violinist,

MR. ALFRED BEST, Tenor, will receive pupils for violin and voice at studios over Beesley's Music Store.

MRS. ANNIE SPENCER-MILNE, Elocution and Dramatic Expression.

Pupil of Alfred Ayers, S. H. Clark, Bertha Kunz-Baker, Maud May Babcock, Henry Gains-Hawes, Mary A. Hood. Home Studio 1917 E. 3. So. Bell 2515-y.

EFFIE DEAN KNAPPEN, Voice Building and Physical Development.

Studio, 605 Templeton Building.

L. A. ENGBERG, Teacher of Clarinet.

Pupil of Mons. Lefebvre, Paris. Studio, 8 Engdahl Court, Second East Between Second and Third South.

MARY OLIVE GRAY, Pianist and Teacher.

Recent Pupil of GODOWSKY in Berlin. Studio 446 South Main St. Phone 753-x.

J. J. TORONTO, Piano and Pipe Organ Tuner.

34 A St. Bell Phone 101-y. Graduate of New England Conservatory of Music, Boston, Mass.

GEO. CARELESS, Professor of Music.

Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Order may be left at Fergus Coates's Music Store.

MRS. K. G. MAESER, Pianoforte Instructor.

Residence and Studio, 341 So. 8th East. Tel. 301-x.

MISS MATTIE READ, Pianist and Teacher.

Pupil of Godowsky and Teacher of Godowsky method. Studio at 79 East 1st St.

MISS NORA GLEASON, ORGANIST AND DIRECTOR.

87 MARY'S CATHEDRAL CHOR. Studio, 131 E. First South St. Bell Phone 1033-x; Ind. Phone 1231.

GEORGE E. SKELTON, Teacher of Violin.

(Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.

JOHN J. McCLELLAN, Pupil of Xavier Schwarwenka, Alberto Jones and Ernst Jedliczek.

ORGANIST OF THE TABERNACLE. Piano, Theory and Pipe Organ. Both telephones—Studio, Clayton Hall. Pupils should arrive mornings before 10.

MISS CECIL COWDIN, Pupil and Assistant of Willard Weihe.

VIOLIN INSTRUCTION. Constitution Building, 524.

WEIHE, 54 Constitution Building. Concerts and Pupils.

ARTHUR SHEPHERD, DIRECTOR SALT LAKE THEATRE.

Orchestra. Teacher of Piano and Harmony. Studio Room No. 3 Hooper & Eldridge Block, 46 Main Street.

WM. C. CLIVE, TEACHER OF VIOLIN AND PIANO.

Studio 610 Templeton Building. Res. 338 First St. Tel. 154-x.

EMMA RAMSEY MORRIS, Dramatic Soprano.

Pupil of Corelli, Berlin and Archambaud Paris. 60 West 1st North. Phone 2638-x.

ALFRED BEST, TENOR.

(Late of Savage English Grand Opera Co.) will receive a limited number of pupils. Lessons will be given at the home of pupil Alfred Beesley Music Co., Bell phone, Murray 222-x.

ANTON PEDERSEN, Studio of Piano, Violin and Harmony.

350 Commercial Club Bldg., Tel. 343-x Bell.

HUGH W. DOUGALL, Baritone.

Teacher of Voice Building and Artistic Singing. Pupil of Heinrich Berlin. Studio, 612 Templeton Bldg. Bell phone 472.

C. F. STAYNER, Voice and Piano. Best known methods. Lessons at pupil's residence. Address Beesley Music Co.

C. D. SCHETTLE, 602 Templeton.

Cello Pupil of Anton Hickling and Jacques Van Lier. Berlin. Soloist at Nuremberg and Vienna. Instructor of Cello, Guitar, Mandolin and Banjo.

SQUIRE COOP, Pupil of Godowsky and Rosen.

Studio, "Cocooning in Vocal Repertoire." Piano, Deseret National Bank Bldg., Rooms 15 and 16.

MME. AMANDA SWENSON, Teacher Vocal Music.

The Old Italian School. Studio, Clayton Music Store, 109 Main St.

MRS. GRAHAM F. PUTNAM, Instructor in Piano and Theory.

Miss Edna Edwards, Assistant. Studio, 135 E. First South Street. Bell Phone 4479-red.

The WORLD'S BEST PIANO

The KNABE

Beesley Music Co

46 South Main Street

Everything Known

In

MUSIC

is a broad—very broad

term, but no broader

that the lines with which

we back up the assertion

CARSTENSEN & ANSON CO.,

74 S. Main St.