

MUSICIANS

who appeared in the tabernacle not long ago, as "the king of violinists."

A new instrument called the telegraph and telephone has been given to the musical world as a supplement to the teleharmonium. It uses a continuous strand of wire instead of wax cylinders or discs for recording, and by it musical sounds may be transmitted long distances.

SHARPS and FLATS.

Richard Karl, basso, has signed with Joseph W. Gaites to sing the leading bass role in "The Red Feather."

The new musical play, "A Parisian Model," in which Miss Anna Held, sup-

per, of which Mapleson used to say that they "spell ruin."

It took Capt. Webb eight hours and a half to swim in the English channel from Dover to Ramsgate. A Scotch Highlander named Wolfe has done the same thing in six hours and thirty-five minutes. Wolfe is passionately fond of the bagpipe. When he swims, a player has to follow him in a boat. He is convinced that the music steels his muscles and enables him to break records.

A Viennese journalist, who visited the Johannine museum in Graz the other day, came across an album which belonged to Anselm Huttenbrenner. In this there was a lock of Beethoven's hair, and in Schubert's handwriting, and signed by him, a sentence from Clara's opinion: "Pro Rabino." "Exiguum nobis vitae curriculum natura"



LEADING LADY OF NEW WESTERN PLAY.

Miss Ida Conquest, who has many admirers among Salt Lake theatergoers, is the leading woman in the new play, "The Judge and the Jury," by Harry V. Cottrell and Oliver Morosco. The play, which had its premier in New York City on Sept. 1, is a drama of big perspectives and western in its atmosphere. In several scenes more than 100 persons are on the stage.

ported by Mr. Charles A. Bigelow, will appear, in rehearsal.

A new Chopin monument is to be erected in Paris in the Mairie park. It is by the sculptor Jacques Fromont-Maurice, and has a relief representing the great composer seated at the piano.

While in London Rudolph Aronson, composer of that popular operetta, "Erminie," the rights of presentation of his latest opera, entitled, "The Abode of Love."

Fritz Schell was a passenger on the Kaiser Wilhelm II. which arrived at New York on Aug. 14. She will appear for only part of the season in America, for she is booked to go to London with her present company in the winter.

The Societe Musicale in Paris offers a series of prizes. The composer of the best opera will receive \$8,000; for a comic opera, \$2,400; for a ballet, \$1,600; for a trio for piano, viola and cello, \$600; and for a sonata for piano and violin, \$400.

Nellie Bergen has been re-engaged by Klaw & Erlanger as prima donna of "The Free Lance." Her new contract with them stipulates that she is also to sing the role of the Princess Valande when the Sousa opera is produced in London next spring.

Saint-Saens has had his say against Richard Strauss, and his French imitators. Without mentioning any names, he writes that "it is impossible to call by the name of polyphony the licentious cacophony of parts in certain modern scores."

Last year a London newspaper offered a prize of \$100 for a new military march, with the result that 307 manuscripts were received. The great majority came from Germany; the winner, too, was a German, and very few marches were received from Englishmen.

During his long life of 101 years Manuel Garcia instructed many pupils who now reside in America. A memoir of the great teacher is being prepared by Mr. Sterling Mackinlay of London, who was for years a pupil of Garcia and who will be grateful for any information likely to be useful.

Women needed to be admonished regarding certain details of good manners in the eighteenth century quite as much as today. At the Handel festival at Westminster Abbey in 1790 a notice was posted reading: "No ladies will be admitted with hats, and they are particularly requested to come without feathers and very small hoops, if any."

At the Leipzig Opera, during the past season, 82 different operettas and operas were heard. The great German composers were represented by 55 performances, of which Wagner had 44, Weber 10, Mozart eight, Beethoven three. First performances were given of "Salome," "Flauto Solo," "Werther," "Enoch Arden," "Die Neugierigen Frauen."

Francis Wilson is soon to renew his interest in the comic opera stage in another capacity. "Dolly Waters," a new comic opera, the book of which has been written by Mr. Wilson, will be produced by Klaw & Erlanger early in October. This is the first bit of writing for the stage that Mr. Wilson has attempted. The scene of the story is laid in New York.

Strauss' opera "Salome" had 20 performances in Dresden during the past season. Mozart's operas were heard 24 times, and Wagner is, as usual, far in the lead, with 57 representations. Here as in other German cities, the doors of the Opera House would have to be closed but for the opera of Wagner.

MUSIC DELIVERED BY WIRE

Sweet Sounds Turned on Like Light—Wonderful Invention of Dr. Cahill.

R. THADDEUS CAHILL'S invention, the dynamophone, is now ready for installation in New York City. No musical instrument ever departed further from the ordinary conception of what a musical instrument should be, says McClure's Magazine. Filling a large basement with steel machinery—shafts, dynamos, electric alternators, transformers and switch boards—it gives the impression of nothing so much as a busy machine shop.

Operating at full speed, it apparently produces nothing at all. Nowhere is there the slightest sound of music. You may sit and watch it playing a symphony of Beethoven and hear nothing save a succession of electric clicks from the electric switches, accompanied, if you examine closely, by minute sparks and flashes. Of all musical instruments ever constructed it is certainly the largest and heaviest; none other probably ever cost so much money, more than \$200,000 having been expended in building the first machine; and none ever required or gave opportunity for the use of more human skill in playing.

Highly skilled musicians located in a quiet room distant from the machine regulate the production of these waves by playing upon keyboards similar to those of the pipe organ. Connecting with the central plant cables are laid in the streets, from which wires may be run into your home or mine, or into restaurants, theaters, churches, schools or wherever music is desired. Upon our table or attached to the wall we have a telephone receiver with a funnel attached.

By opening a switch we may turn on the music. But is the music not mechanical? Cannot you hear the machinery? Is it possible that such a machine can be made to convey the emotion of the player?

These were the questions uppermost in my mind when I went to Holyoke, Mass., where Dr. Cahill has his laboratory and where he has just completed his second machine, the one now being installed in New York City.

A wire runs from the laboratory to the Hamilton hotel, about a mile away, and the telephone receiver, fitted with a big paper horn, is placed on a chair in the ballroom at the top of the building. A switch near at hand turned on the music and regulated the tones either soft or loud, the musicians, of course, being located at the keyboard in their own small room at the laboratory a mile away.

I am not a musical critic, but of a few things any one may be sure. When the music began it seemed to fill the entire room with singularly clear, sweet, perfect tones. Although expecting somehow to hear the whole of machinery or the scraping sounds common to the phonograph, I was at first so much interested in the music itself that I did not once recall its source.

Afterward I listened especially for some evidence of the noisy dynamos which I had just seen, but without distinguishing a single jarring sound; nor was there any hollowness or strangeness traceable to the telephone or its horn attachment. It was pure music, conveying musical emotion without interference or diversion.

The music apparently comes out of nothingness, no players to be seen, no instrument, nothing but two wires running out of the wall and in hundreds of different places widely separated—the present machine can supply more

than 1,000 subscribers—this same music may be heard at the same moment.

The first impression the music makes upon the listener is its singular difference from any music ever heard before in the fullness, roundness, completeness of its tones. But, strangely enough, while it possesses a range of tones all its own it can be made to imitate closely other musical instruments, the flute, oboe, bugle, French horn and cello best of all, the piano and violin not as yet so perfectly. Ask the players for life music and they play "Daisy" for you with the squealing of the pipes deceptively perfect.

Having produced his new instrument it was necessary to find an operator. Carefully enough, although Dr. Cahill is a profound student of music and a lover of musical art, he plays no instrument.

About three years ago Edwin H. Pierce, a professional pianist and organist of many years' experience, undertook the task of mastering the new instrument. The keyboard which he uses fills all one side of the music room. It is surrounded by a jungle of wires leading from the keyboard to the 2,000 or more switches which control the instrument.

The musician sits on a high bench, like that of a pipe organ, with double banked keyboard. Sixteen stops are used to regulate the harmonies, and there are other devices, pedals and expression levers for otherwise controlling the tones. One telephone with a funnel is arranged behind the player, so that by listening to his own music he may get the proper effects.

The musician uses his keys and stops to build up the voices of flute or clarinet, as the artist uses his brushes for mixing colors to obtain a certain hue. It is like seeing a conjurer's trick to hear Mr. Pierce add tone to tone from the stops which represent the harmonies, only to have the whole suddenly blend in one perfect note at the drawing of the last stop. By combining, for example, the first, second, third, fourth and fifth partials with the fourth and fifth predominating he can produce a marvelously beautiful oboe tone.

Mr. Pierce has been devoting all his time for two years to the instrument, and does not regard himself as a musician, but as the master of it. In fact, the instrument itself has been growing and changing. Two other performers, Mr. Schultz and Mr. Harris, have learned it under his instruction.

The player uses one hand and the keys for giving the tones, and one at the stops for giving the quality. In future instruments there may be many players with one great leader, as in an orchestra, having the whole performance under his control and interpreting his own musical genius.

Such players will not lack the stimulus of an audience, for it is the intent of the inventor to have the operating portion of the instrument located in a hall or opera house where the public may be admitted to hear the same music which is being rendered at the same moment in a thousand different places.

It will be noted that I have spoken throughout of the invention as the "new instrument." It is indeed so new that it is yet without a definitely set name. The inventor has suggested both "teleharmonium" and "dynamophone"—both descriptive terms—with a preference for the latter. The workmen in the shop speak of "electric music." In the end the public will probably choose its name—as it has named the automobile.

SALT LAKERS IN GOTHAM.

NEW YORK, Sept. 3.—The theatrical season of 1906-07 may be said to be open. Failures there have been in numbers where new productions have been made, but the popular ones of last season seem to have held on.

The public taste that foretells a long run the coming winter. "The Bonnie Brier Bush," the famous vehicle that carried the veteran actor J.H. Stoddard, through four successful seasons and was quietly laid on the shelf, has bobbed up again under the management of Sweeney Shipman & Co., who have bought the piece from Mrs. Kirk La Shelle, scenery, props and all, and for a week they have been mustering the old time members of the company.

Mr. Stoddard, who is living quietly at his home in Rahway, N. J., has not been approached for the reason that his health will not permit another public appearance; Reuben Fox, noted for his imitable portrayal of the wily "Posty" was among the first to be importuned to assume his old part, but being under a five year contract with the Liebers, he was almost a hopeless case, still negotiations are going forward to secure him if possible. R. C. Easton was also among the first to receive notice of the revival, and was asked to take his old part as first tenor in the quartet.

The lion of the past musical season in London was Edward Grog, and efforts are being made to have him repeat his visit in the autumn. On his return from London to Copenhagen he was interviewed by a representative of the Vort Land to whom he expressed his regret that in the last few years he had been unable to compose, especially in the larger forms. Ill-health alone had prevented him from completing a quartet and a trio. Once started on a work, Grog's habit is to finish it at once, and to protect him from the strain which this implies, his medical advisers insisted on his abandoning composition entirely. For four decades Grog has lived and worked with only one lung.

French critics are anything but pleased with the manner in which singing is taught at the Paris conservatoire. They accuse the professors of teaching a stilted, unnatural method which has such an injurious effect on the voices of the victims that after a year of such maltreatment, no one but their instructor cares to hear them. In Germany, too, things have come to a sorry pass, according to Lilli Lehmann, the singer, after two years of study, expect to reap a rich harvest, the result being that, after singing a few big roles, in which they have screamed themselves hoarse and tired, they have to resort to fresh air, sanatoriums and weeks at a time, and then fall into the same agony of uncertainty when they attempt to sing the next role.

Edwin Milton Royle's "Marrying Mary" which saw the light at Daly's last Monday night, was one of the successes that bids fair to stay. It is the old plot of "My Wife's Husband" which Mr. and Mrs. Royle once acted at the old Madison Square theater, and is well remembered by many Salt Lakers who saw it. Wm. Courtright, Marie Cahill and Eugene Cowles are the principal characters.

This week saw the return of Prest. M. K. Jacobs and Elder Wm. Joseph, who have been making a tour of New York state. Both gentlemen return bronzed and healthy, the trip over mountains and plains being a great benefit to them, besides enabling them to escape the torrid heat of the city.

Mr. and Mrs. G. Douglass Bergener left for a month's vacation to the western part of New Jersey for a week and three weeks at Oyster Bay, L. I., where they will be entertained by friends of Mr. Bergener. Mr. and Mrs. Bergener live at The Newell, West One Hundred and Twenty-fourth colony.

Mr. and Mrs. F. D. Richards enter-

Miss Violet Newmarch, were visitors at chapel services. Mrs. Harrison had been a member of the Mormon Church for many years, joining in England while a very young girl. Her home in Cleveland has been open house for the elders ever since she came to America, and her hospitality is of such a nature, that she is known far and wide. Mrs. Harrison and her niece will remain but a few days in the city and then return to Ohio. After the services Mrs. Harrison held a small levee, everyone wishing to meet her, and extend a welcome to the city where she has so many friends. JANET.

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The Official Call

FOR A DEMOCRATIC STATE CONVENTION, OCTOBER 4th, 1906.

To the Democratic Voters of Utah and All Other Voters Who Believe in the Application of Democratic Principles to the Affairs of Government.

A Democratic state convention is hereby called to meet in the Salt Lake Theatre in Salt Lake City, Utah, on Thursday, October 4, 1906, at 10 a. m., for the purpose of nominating a state ticket to be voted for at the general election, Tuesday, November 6, 1906, for the selection of a state committee; for the adoption of a platform of party principles; and for the transaction of such other business as may come properly before the assembly.

One candidate for judge of the supreme court, and one candidate for representative in the Sixtieth Congress of the United States will be selected by this convention.

All Democratic voters and all other voters who believe in equal and exact justice to all men with special privileges for none, are without regard to past political affiliations, invited to participate in the selection of delegates to this state convention.

This convention will be composed of 144 delegates. The basis of apportionment agreed upon is one delegate for every 333 voters cast for Orlando W. Powers for Congress in 1904, and one delegate for every major fraction of 333 votes. Under this apportionment the representation of the respective counties will be as follows:

County	Votes	No. of Del.
Beaver	1,232	3
Boulder	1,232	3
Cache	1,232	3
Carbon	1,232	3
Davis	1,232	3
Emery	1,232	3
Garfield	1,232	3
Grand	1,232	3
Iron	1,232	3
Juab	1,232	3
Kane	1,232	3
Millard	1,232	3
Morgan	1,232	3
Plute	1,232	3
Rich	1,232	3
Salt Lake	10,000	30
San Juan	1,232	3
Sanpete	1,232	3
Sevier	1,232	3
Summit	1,232	3
Tioga	1,232	3
Uintah	1,232	3
Wasatch	1,232	3
Washington	1,232	3
Wayne	1,232	3
Weber	1,232	3

The chairman of the several counties are requested to make the necessary arrangements for the election of delegates to this state convention and to forward at the earliest possible date to the secretary of the state committee the names and addresses of the delegates chosen.

The state committee has made arrangements for a special rate of one fare for the round trip for all delegates on all railroads within the state.

By order of the Democratic state committee.

LYMAN R. MARTINEAU, Chairman.

M. F. CUNNINGHAM, Secretary.

September 8, 1906.

OGDEN AND RETURN \$1.00

Via D & R G. Sunday, Sept. 3

Trains leave Salt Lake 10:25 a. m., 1:45 p. m. Returning, leave Ogden 7:00 p. m. Streetscars from Ogden Union depot to mouth of Ogden canyon. Treat and chicken dinners at Billy Wilson's famous Hermitage. Magnificent canyon trip. Everybody invited.

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SEPT. 15th

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