

MUSICIANS

those present at this meeting with his violin, and will be accompanied by Prof. Arthur Shepherd.

SHARPS and FLATS.

Frank Pixley, the librettist, has made arrangements to spend the winter once more at Pasadena.

"Rob Roy" formerly in the repertoire of the Bostonians, has been revived at the San Francisco Tivoli.

Stillman Kelly is engaged in composing a musical accompaniment for a mystical drama which young Henry Irving soon will bring out in London.

Reginald de Koven, owner of the Lyric Theater in New York, is objecting to the removal of his "Happy Land," from that house to make room for Mme. Bernhardt.

Mrs. Mary Kidder, mother of Edward E. Kidder, the playwright, and the writer of many songs, died Nov. 23 at the home of her brother, Daniel W.

The Tabernacle choir took up for rehearsal the Messian chorus "Worthy is the Lamb," last Thursday night. It greatly delighted all and especially the old World's fair members to again work on this, one of their old prize winners.

The juvenile singing class that renders "The Tabernacle" tomorrow morning, is a first stake class as yet organized, though they have had two Saturday rehearsals to master it, they will doubtless give a good account of themselves and of Pioneer stake as well.

The people of Sandy have installed a large reed organ with two manuals and pedals in their church, and a concert was given there last evening, at which organist J. J. McClellan, H. S. Ensign, Miss Judith Anderson and Ed Midgley appeared.

Miss Linnie P. Ruit will sing a soprano solo in the First Presbyterian church tomorrow evening.

Hugh Dougall has extended the field of his vocal teaching to include Ogden, and will visit that city twice weekly.

Various Salt Lake singers have been busy the past week filling engagements in and out of town, having been booked through Fred Graham's music bureau.

The electric automatic piano is invading this market, apparently to stay. A prominent local house reports a steady demand for them, the best customers being hotels and saloons.

The organ concert given by Prof. McClellan last Monday night in the First Methodist church at Grand Junction, Colo., was so successful that the people there have resolved to have him visit their town periodically and play for them.

Mrs. Henry Kirkman, Miss Ella Lovestadt and Miss Grace Berge will give a vocal recital on the evening of Jan. 9 next in the Y. M. C. A. auditorium, with Miss Hope McCreary as accompanist.

The Monday Musical club postponed its regular meeting of last Monday evening, until last Thursday evening, in Miss Sharp's studio. The evening was given up to the songs of Liszt, Schubert and Italian songs, and the atmosphere was good and the evening profitably spent.

The Liberty stake choir is rehearsing diligently for the musical part of the coming stake conference.

Mrs. Ella Cummings Wetzel will sing "Bethlehem" by Coombs, at the morning's service in the Christian Science church.

Miss Agatha Berkhoff leaves on the 23rd inst. on a flying trip to Chicago, where for 10 days she will take daily vocal lessons of Madame Fox. Then she will continue on to New York and remain three weeks, studying daily under Madame Motte, returning to Salt Lake Feb. 1. Miss Berkhoff will look up the latest and finest church and concert music, listen to the greatest organs, and absorb as much musical nutriment as is possible the time she is away.

The musical programs for the State Teachers' association, which is to meet in this city Jan. 2-5 next, will be as follows:

Tuesday evening, University of Utah—Prof. William C. Clive and son, Clifford C. Clive, violin and piano; vocal solo, Miss Lillian Turner.

Wednesday evening, Assembly Hall—Ervin C. Lawson, piano; Imperial quartet, vocal numbers.

Thursday afternoon, Assembly Hall—Chorus of boys from Jackson school.

Thursday evening, Assembly Hall—Orpheus club.

Friday afternoon, Assembly Hall—Chorus of girls from Lafayette school.

Friday evening, Assembly Hall—Ervin C. Lawson, piano; Mrs. Wetzel's chorus of young ladies.

The music section of the State Teachers' association, of which Prof. Wetzel is president, will meet in the Lafayette school building, Jan. 2, at 2 p. m. The following program will be presented:

Musical—School choruses.

Class demonstrations—Keys and modulations; note and measure values; time and rhythm exercises.

Paper by Prof. Eugene Coop, University of Utah—"The Relation of Education in Music to Elementary Schools to that in High Schools and Colleges."

Paper by Prof. J. R. Bostard, supervisor of music, Utah—"The Vocal Training of Young Children."

Paper by Principal J. H. Coombs, Lafayette school, Salt Lake—"Instruction in Music as an Aid to Mental Development."

Discussions.

Election of officers.

Prof. Willard Weihe will entertain

its maker and a triumphant demonstration that in the hands of a real master the old forms are still vital. The composition is written for a solo string quartet with accompaniment of the remaining strings of the orchestra. The form is as old as Cortili, who died in 1312, and whose works were assiduously studied by Bach. Both Bach and Handel left much in the concerto grosso form, employing small groups of solo instruments with accompaniment of orchestra. Elgar has made a searching study of these old creations and his endeavor was plainly to put new wine into the old bottle by writing a concerto in the idioms of contemporaneous music.

A Paris correspondent writes: There has been a storm in a teacup at the Conservatory. Mr. Dujardin-Beaumez is an under secretary of state for fine arts, who is filled with an ambition to reform the century-old institutions. One of his reforms has been to appoint on the directing council a musical critic. From this horrid innovation came all the trouble. The undertaker cut out the critic chosen was Pierre Lalo, son of the late composer Edouard Lalo, who

Olga Netherole has at last become convinced that "The Lyricist" is not an acceptable play and that New York will have none of it. She has returned to "Carmen," "Camille," "Adrienne Lecouvreur," "Sapho," "The Second Mrs. Tanqueray," "Magda," "Denise" and "Frou Frou." From this list it will be seen that a fearful, suffering and honorable married woman is not to the taste of Miss Netherole's admirers. The "lilies and langlers" are not so fascinating as the "roses and raptures," as portrayed on the stage. She will give several of the same plays this week, so we may have a chance to judge which style is most to our liking, the French or the English.

Miss Netherole always made an effective "Carmen," and in "Camille" she was even a trifle too realistic. "Camille" has always been popular, no one can tell just why; it may be because people like unrealities, they can have the realities of life at home. In "Magda," with yet another dramatic comparison, Miss Netherole will restore to the stage, who gives the play at the Irving Place theater, so we shall have three "Magdas" at one time. This would indeed be an affliction, did not the acting redeem the unpleasantness of the character.

J. M. Barrie seems, at the present time, to be the most successful and most popular writer for our stage. "Peter Pan," with Miss Adams as "Peter Pan," and Miss Adams as "Peter Pan," drawing intelligent and enthusiastic crowds at every performance; at the same time, Mr. E. W. Willard is presenting "The Professor's Love Story," on Christmas day. Ethel Barrymore will appear in the first performance of "Alice-Sit-by-the-Fire." There are some points of resemblance in the acting of Maude Adams and that of Ethel Barrymore, and both have a quaint and unusual personality. If this play "Alice-Sit-by-the-Fire" is as delightful and as suitable for Miss Barrymore as is "Peter Pan" to Miss Adams, there is another treat in store for the playgoers of New York.

This season appears to be a time of revivals in the musical world as well as in the dramatic. This week at the Metropolitan opera house on Friday night, "La Sonnambula" will be sung with Mrs. Sembrich, M. Caruso and M. Plancon. If anything more restores to life this old opera, the singing of Mrs. Sembrich and of M. Caruso should be able to accomplish it. We have "La Favorite" again on Monday night, in the favor of the not very general interest evinced at its revival a week ago. On Wednesday night Mme. Fremstad sings for the first time the part of "Aurore" in "The Queen of Sheba" and will be given, with the same cast as at its premiere. Mme. Kappold's popularity is increasing, her voice being wonderfully sweet and clear. Monday night will be given to "La Giocanda," with M. Dippel, for the first time, as Enzo.

There will be but two more opportunities

PLAYHOUSES OF THE METROPOLIS

Special Correspondence. NEW YORK, Dec. 18.—The event of this week is Mme. Bernhardt's reappearance at the Lyric theater in repertoire. Her opening play, on Monday night, "La Sorciere" is known to us in its English form as presented by Mrs. Patrick Campbell. Not much enthusiasm has been shown for the English version, but the French production is vastly different.

On Tuesday night we have the same old "Camille," at the Wednesday matinee. Mme. Bernhardt's own version of "Adrienne Lecouvreur," Wednesday night, "Angelo," a drama by Victor Hugo, full of the author's wonderful romance and poetry. Thursday, "Sapho" will be given, and Friday, "Fedora," at the Saturday matinee, "Fedora," and Saturday night, a double bill, "Hohenzollern" and "La Femme de Claude" will be presented. Unlike the latest farewell tour of Mme. Patti, this farewell engagement of Mme. Bernhardt has passed all expectations for the box office receipts in the different cities, and at the Lyric theater, it is said that two-thirds of the seats were sold by mail before the box office sale of seats was commenced. Whatever the reason, whether on account of genius or hard work, as some say, clever and ever ending newspaper articles, the fact remains that no such enthusiasm has been shown for any other actresses as that evinced by theater-goers in New York and in all other cities of the country, where this actress, who is the greatest of her age, has been seen in this latest and perhaps last visit to us.

Amelia Bingham is appearing at the Fifth Avenue theater in a revival of "Janice Meredith" which was a popular success a few seasons ago. Miss Bingham plays the title role with a boldness and a grace that adds to her popularity with each presentation of a part new to her.

Henry Blossom's comedy, "A Fair Exchange," has been voted a success by those who like a light, breezy and non-offensive play, that requires no thought to follow the plot and does not harrow the feelings. The play is a comedy of honor of a certain kind, relating mostly to games of chance, love-making and doings of the smart or would-be smart set. However, it all turns out well and ends happily, with its romantic and some clever and pleasing acting in the part of "Cliff Austin."

Italian intrigue pervades Tom Taylor's farcical comedy, "For a Reason," with which Mr. E. S. Willard opened his three weeks' engagement Monday evening at the New Amsterdam theater. The period of the play, which is set in the present, is a humorous, picturesque and warm coloration scheme, is an acceptable variation from the extremes of Shakespeare and the modern motive of the "long-haired" work. It is a play which New York theater-goers just now are feeding upon. Mr. Willard has played Bertuccio, the hapless and misbegotten, but clever "fool" before in New York, but the present production of the drama reveals some important points. The play has too many "and in the mouths of some of these who support the story, they fall upon the ears of the most part of the audience. Mr. Willard, however, is an actor worthy of the title; with his pleasing personality, natural talent and conscientious work, it is an advantage to the metropolitan theatrical situation whenever he is in it.

The long-expected change of bill came Wednesday evening at the Hippodrome when "A Society Circus" sacked the house from the orchestra's call to the S. R. O. limit and tested the patience and restraining ability of all the Hippodrome's employees. The playhouse was closed on Monday and Tuesday to allow the prosecution of the task of installing new scenery and properties and the final full rehearsals of "Thompson and Dundee" latest spectacle. While it was a first night, the magnitude of the undertaking precluded an approach to the perfection that is expected by next week, and the reviewing of this the production of the season, must be left until next week. All the European novelties continue to please. Claire Helot, with her group of 12 powerful lions still holds the record for the most less with her group, and Miss Marquis and her ponies never be seen too often. New York has had many shows particularly adapted to the holiday season for people of all ranks and tastes who at other times seldom go to theaters but never so much for the money as the brilliant scenes and variety of action as the Hippodrome offers.

"The Mayor of Tokio" is running smoothly along and pleasing large audiences at the New York theater. Mr. Carle is as amusing as ever and in just the same way, the play is a first night in his fun-making by Emma Janvier, whose work is refreshingly bright and unusual; it may best be described by the word droll, and she seems to be free from much of the self-consciousness that mars the work of many other actresses in her line.

ELIZABETH REMINGTON WILLIAMS.



THADDEUS RICH
YOUNG VIOLINIST WHO PLAYS FOR PRESIDENT ROOSEVELT.

Thaddeus Rich, who has been called by New York musical critics, the "American Kubelik," is now touring the country giving recitals in the principal cities in most of the states. Young Rich—for he is not much more than a boy—comes of a family of musicians, his sister, Marie Rich, having written several comic operas, one of which had a long New York run. The young violinist studied for years under the best European masters, and plays with a technique and sympathy that entrances his audience. His rendering of the Bach concerto in E major and the Beethoven concerto in D major has placed him on a plane with the best known masters of the violin. His repertoire is very extensive, Paganini, Saint Saens, Tchaikowsky, Mendelssohn, Wieniawski and Chopin being among the many composers whose numbers he has in his fingers and hand. Rich played before President Roosevelt and a select few at the White House on Friday, Dec. 8.

Pepper, in Chelsea, Mass., at the age of 56. It is said that Mrs. Kidder wrote over 1,000 hymns during her long career.

Jan Kubelik, the violinist, has insured his fingers for \$5,000 for each or any finger or thumb that may be disabled during his tour of the country. If he meets with any accident that will make him miss any concert he is engaged for, the policy also provides that he be paid \$2,000 for each such concert, all of which, whether true or not, is a very clever advertising dodge.

The McDowell club of New York had its first meeting last Tuesday evening at the studio of its president, Mr. Heffley. One of the speakers on that occasion remarked: "I have often wondered why any one should voluntarily and deliberately choose to become a composer of music. It is at once the most difficult and the most ungrateful vocation. Writing an orchestral score is the most complex process the human brain is capable of. The higher mathematics may furnish similar problems, but they involve only the intellect, while the orchestral score also calls for imagination, creative power, and feeling. It is no wonder that under the contrary, seven weeks before the opening of the season, there was not a single orchestra seat to be bought for any subscription performance during the entire season of four months. It has been the biggest advance sale in the history of the opera house—bigger by \$40,000 than any previous one," excitedly declared Herr Conrad. "And the demand for seats that cannot be filled approximates at least \$60,000 more."

Herr Conrad says there is positive proof of New York's opera madness. "I announce a season of 17 weeks of opera—two weeks more than any previous season under my direction—and expect some of the Metropolitan subscribers to find fault with the amount of subscription money asked. Instead, I have yet to hear of one complaint at the length of the season. On the contrary, seven weeks before the opening of the season, there was not a single orchestra seat to be bought for any subscription performance during the entire season of four months. It has been the biggest advance sale in the history of the opera house—bigger by \$40,000 than any previous one," excitedly declared Herr Conrad. "And the demand for seats that cannot be filled approximates at least \$60,000 more."

The other day in New York Mr. Dan-rech and his orchestra played some new music of Elgar's—an introduction, and Allegretto for strings, that, by all accounts, was uncommonly interesting. "It is interesting," writes Mr. Henderson, slowest to praise of all the New York reviewers, "in that it is a further disclosure of the large gifts of

BLANCHE BATES ON HER WESTERN PLAY.

BELIEVE in giving something on the stage that is vital," says Blanche Bates; "something that is real; something that is human. You must respect this form of drama because it is vital, and away down in our hearts we love anything that is vital. There is a good bit of the savage left in us yet. There is a good bit of love for the primal emotions and for the crude sensations. Even the American, who is the most un sentimental person in the world, loves vitality and the simple expression of the sentiments. "I then enjoy using profane and un-couth language. I know that the surroundings in which these words are used rob them of their vulgarity and impropriety. Location and association make all the difference in the world with the language that is used. What would be quite propriety in a western mining camp would be decidedly wrong in a drawing-room, but then we must remember, or rather the actors must remember that the western mining camp is not the drawing-room. "In my new play I am allowed to recognize the fact that I have legs. I can even walk. It is a very natural thing naturally and comfortably. I can sit on a table and swing them, and wear white stockings, and be indifferent as to whether or not they show. Oh, I tell you I enjoy it all very much. "For all that I think that this girl who ran a saloon in this mining camp could be, and is, just as pure and lovable a girl as any in Chicago, New York or any other large city. She can protect her womanhood there quite as well as anywhere else. "It is my idea, also, that any woman who stands alone in the world, and who must protect her womanhood herself, finds it hard to do. American play-ladies than she would on the plains. Look at all these wonderful gilded palaces to lure the girl from the straight ways. Look at the snare that are held out to the girls for their dotage. It all comes down to this, which is still another point, and which is that those men who are living nearest to nature are the men whose love is purest in their hearts."

NEWS OF THE LONDON STAGE.

Special Correspondence. LONDON, Dec. 18.—It is no exaggeration to say that a more exacting audience has seldom gathered in a London playhouse than that which crowded the Court theater yesterday afternoon for the first performance of George Bernard Shaw's much heralded new play, "Major Barbara." A feverishly interested audience and an uncommonly brilliant one, too, which included A. J. Baifour, the prime minister, Sir Oliver Lodge and Mr. Jameson, leader of the famous raid, to name only the best known of the many celebrities present. And no wonder that "Major Barbara" was awaited with more than ordinary curiosity—considering the extent to which Shaw's work dominated things of late. He has, of course, been more of a figure than ever since the excitement in the United States over "Mrs.

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