MUSIC AND MUSICIANS

THREE NEW choruses for ladies' voices (in three parts) have just been issued from the Deseret News presses. They are composed by Prof. Evan Stephens and made both easy and effective, so as to meet the wants of Young Ladies' Mutual Improvement association choruses as tries us. One of the compositions is a good Christmas song, and will be taken up by the tabernacle choir at once. The author has copies on sale.

Prof. Stephens will also take up F. Dewey Richards' song, "The Guiding Star," arranged for chorus, and will have the choir render it during the holidays, as it is a very suitable piece for Christmas services.

* * *

Stephen's juvenile singers, who gave such a good account of themselves at the Sousa concerts, are just beginning their second term, during which, besides regular training, they will have in preparation a number of selections for the spring testimonial. Quite a number of new members are joining.

* * *

The anthem at the First Congregational church tomorrow morning will be, "O Come Let Us Worship," by Mendelssohn, sung by the quartet.

* * *

Five operas were sung at the Metropolitan Opera House in the week beginning last Monday. Cilea's "Adriana Lecouvreur" had its first hearing in America on the opening night with Cavalieri, Caruso, Scotti, and the new Roman conductor, Ferrari. Boito's "Mefistofele" was given on Wednesday evening and Saturday afternoon, with Farrar and Challapine. On Thursday evening "Aida," with Gadski, Kirkby-Lunn, Caruso, Scotti; Friday evening, "Rigoletto," with Sembrich and Bonci, and Saturday evening, by way of a grand climax, Wagner's "Meistersinger," with Gadski, Knote, Van Rooy, Goritz, Blass, Muhlmann and Reiss.

* * *

Eugene D'Albert recently celebrated the twenty-fifth anniversary of his first public appearance as pianist. He was born in Glasgow, studied with Liszt, and has become an out-and-out German. After writing a number of unsuccessful operas he has at last won a big success with his "Tiefland." In Berlin, Cologne, and Frankfort this opera has been so much applauded that a number of other theaters have put it into rehearsal.

* * *

Some exceptionally important Beethoven manuscripts recently arrived in Berlin for auction sale. Among them is the sonata opus 109, covering 36 pages. Beethoven wanted to call this a "sonata for hammerclavier" as he did his op. 106. Th publisher, Moritz Schlesinger, however, objected to this, fearing that it would diminish the sales. Beethoven insisted on his point, but his orders were disregarded, and the words "fur Hammerklavier," which he had written on his MS., were not copied by the printer. The sonata was issued in November, 1821.

* * *

Says a critical writer: Germany is no longer the leading musical country, at least so far as the creative side is concerned. Mathematical calculation has taken the place of creation, and bigness has been substituted for greatness. Richard Strauss began it, and Max Reger went him one better; Mahler and Weingartner were not far behind, and now music-making has degenerated into a competition in numbers. Strauss wanted 106 players for his Salome; now comes Nikode, whose new "Gloria" symphony calls for 133 players, beside a mixed chorus. The score necessitates "the intermittent withdrawal of groups of players from the regular orchestra to furnish the music behind the scenes." In one place a half-dozen pairs of castagnets are used; in another, 12 bird whistles. Besides the castagnets, the score calls for these instruments of percussion: Four kettledrums, five snare drums, two bass drums, three pairs of cymbals, triangle, cardloe, xylophone, two tambourines, and a tom-tom.

HER STAGE VENTURE WAS SECRET.

New York, Nov. 19.—The "Tom Jones" company came from Washington yesterday with a recruit to the stage who has enlisted the personal interest of Edward German, the English composer, who wrote the score for this comic opera. She is Hilda Vernon Schaeffer, daughter of Dr. and Mrs. E. M. Schaeffer, of I street, Washington.

Miss Vernon was on the stage in secret. She had come to New York to visit friends, but decided to carry out a long cherished wish to go on the stage. Henry W. Savage gave her a place in the chorus of "Tom Jones." She said nothing to her parents.

On Saturday morning her mother, who supposed the girl was still visiting friends in New York, was surprised when she came home. Hilda then told her mother of her stage venture. Mrs. Schaeffer was displeased at first, but at length decided to consult Mr. German, who was in Washington with the company. Mother, daughter and composer talked the matter over after the matinee, with the result that her parents' consent has been won.

At the First Methodist church tomorrow morning, Organish Kimball will play for a prelude, his transcription of "God be with us till we meet again;" for the Offertory, "Traumerei;" for the postlude, Batiste's Offertoire in D. Miss Ella Rogers of St. Joe, Mo., will sing a soprano solo, "At the Cross," by Nevin. In the evening there will be a song service, in which the congregation is expected to do the bulk of the work.

* * *

The Catholic choir will sing Owens' "Ave Maria," tomorrow morning, with Miss Emily Clowes, Mrs. Hamer, and J. J. Burke rendering the trio. The choir will sing Roswig's mass in F major.

* * *

The St. Paul's church choir is at work on Christmas music. This will include a communion service by Elvey, "Nativity," a cantata, by Munny, and anthems by Adlam and Tours.

* * *

The membership in the Musical union of this city is steadily increasing, as new professional musicians arrive from other cities looking for employment. Probably the most autocratic union in the world is the Musical union in New York where the fee for membership is $100, and the examinations severe. The Union owns a large building, part of which it occupies, and maintains a restaurant. Members of other locals who move to New York are given a card for six months; after that they must put up their $100 and join a New York local, or else quit.

* * *

Prof. McClellan is in receipt of a large photograph from Herbert Brown of the Austen Organ company of Hartford, Conn., of the Jamestown Exposition organ and the platform in front on which Governor Cutler and the Utah delegation sat on Utah day. The console where the Tabernacle organist played, is considerably in front of the big instrument so that he was able to judge of effects better than where the console is close in, as is the case with so many organs.

* * *

Prof. McClellan is also in receipt of an interesting letter from Sr. Jonas at Berlin, in which he refers very pleasantly to Miss Rita Jackman of this city, who is studying the piano under his instruction. Sr. Jonas is the teacher of the artists' class in the Scharwenka-Klinecker conservatory. Miss Jackman, has also written a pleasant letter to Prof. McClellan, referring to the pleasure she takes in her studies, and speaking in a complimentary way of Miss Marianne Cannon of this city.

* * *

Mrs. Martha Royle King will lecture in Ogden, Nov. 30, under the auspices of the Ladies' Literary club there, on "Women Musical Composers." Miss Edwards is to play the piano accompaniments in the illustrations, and Mrs. Hallie Foster Sutherland will sing and assist Mrs. King.

* * *

Held's band will play the low pitch hereafter in concert and regular band work. All the theater orchestras in town are playing low pitch now, except the Orpheum; and that remains high pitch to accommodate many instrumental soloists who appear with the different visiting companies.

* * *

The music section of the Ladies' Literary club will hold an interesting meeting next Wednesday morning, when the topic of the occasion will be Grieg, the noted composer. There are to be songs and instrumental works of his presented in a well selected program, and Mrs. Wetzell's vocal pupils will take a prominent part.

The following program has been arranged by the committee, Mrs. Alvah Lewis and Mrs. Max Goodman: Sketch of Grieg by Miss Hague; instrumental numbers by Mrs. Peabody, Mrs. Hoppaugh, Mrs. Bower, Mrs. Kerr, Miss Leary, Mrs. Eger Mrs. Nelden; also, violin solo by Mrs. Arnoldson accompanied by Mrs. Hoppaugh; vocal numbers by Mrs. Daly and Mrs. Goodman, a group of three songs by Mr. Dougall, and a number of the Club chorus, containing solos by Mrs. Wetzell and Mrs. Effie Dean-Knappen.

* * *

The Salt Lake Symphony orchestra will meet as usual tomorrow at 1:30 p. m., in the theater, for rehearsal.

* * *

President Guian of All Hallows college, who knows Dr. Lewis Browne of Atlanta well, says that the doctor's taking to drink and then attempting to shoot a priest, was the result of a physical breakdown caused by over exertion during the May festival when he was called upon to do an amount of work in preparation and in conducting, that was too much for him. Collapse followed, and the unfortunate man sought recuperation in whisky. The ardent did for him what it has done for many another brilliant man, wrecked him, and he is in ill favor now in Atlanta, as a result. Dr. Browne will probably get on his feet again, if he lets drink alone; it is a broken reed to lean on.

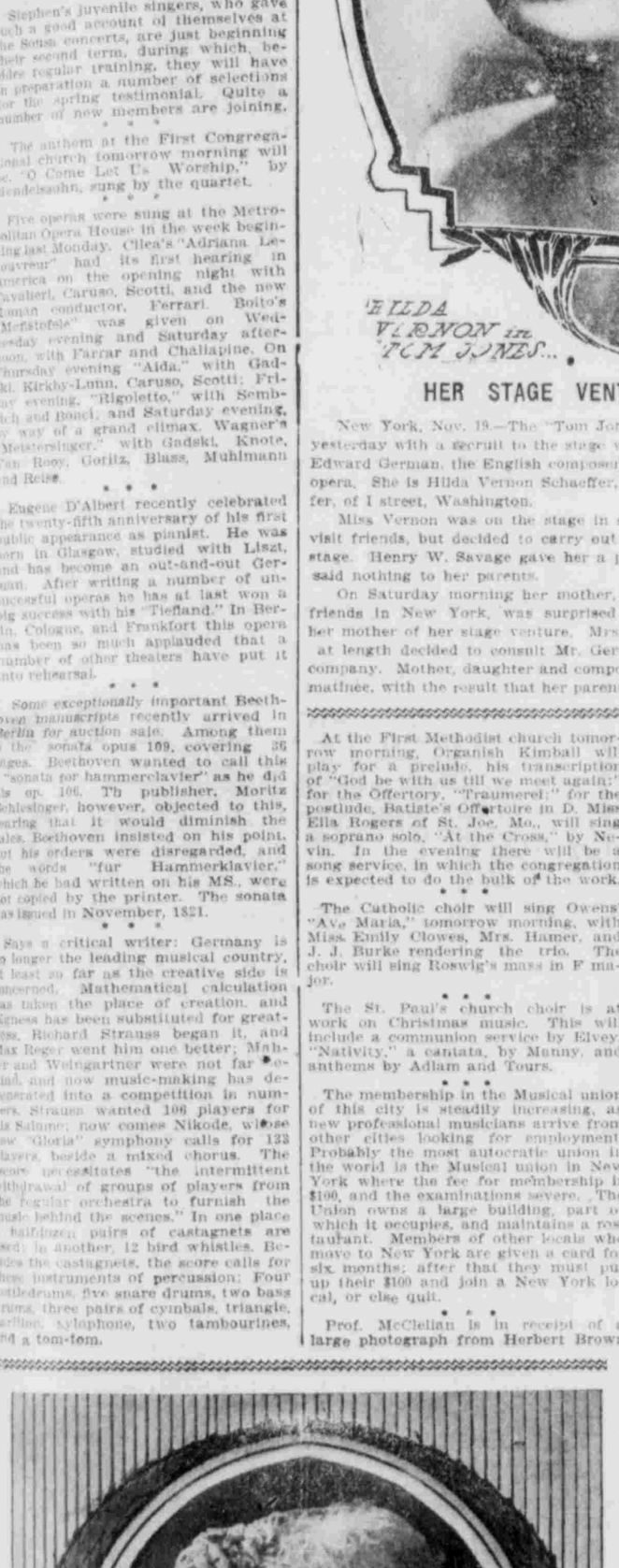
SHARPS and FLATS

Geraldine Farrar has denied the reported interviews from Berlin, which quoted her as saying that there was no art in America.

Charles Santley, the English baritone singer, had conferred on him the honor of knighthood on the occasion of King Edward's birthday, Nov. 8.

Henry W. Savage is now arranging for a limited visit to Old Mexico of his "Madam Butterfly" company to give the Puccini opera in English next January after the New Orleans engagement. Nowhere on the American continent is the Italian composer more popular than in Mexico, where his music was first sung on this side of the ocean by the little Italian opera company that had "La Boheme" in its repertoire in 1897. The coming proposed Mexican visit of "Madam Butterfly" is in response to a special request from members of the American club in Chihauhau, where 5,000 citizens of the United States are now living.

In the comic opera "Tom Jones," under Mr. Henry W. Savage's management, there are four featured principals, a condition unprecedented in a theatrical organization. There have been companies with two stars or two featured players, and on Broadway there is now an organization having three stars, but never before were four persons featured, and as two of them are women and two are men, it makes a notable quartet. They are Louise Gunning, William Norris, Van Rensselaer Wheeler and Gertrude Quinlan. Will the man who handles this organization and assigns the dressing rooms in the theaters and decides about the drawing rooms in Pullman cars and other details need diplomacy and tact? Ask him!



LILLIAN OLIVER.

Miss Lillian Oliver of this city is expected home the beginning of December, sailing from Liverpol on the Cymric, after two years study in London and Paris, under Harold Bauer. A London paper says of Miss Oliver: "Playing at a concert given quite recently by several well known musicians, Miss Oliver, an accomplished American pianist, gave several difficult but cleverly executed solos, and the masterly manner in which she manipulated the instrument was conclusive proof that she is a musician of great ability."

This is her second trip to Europe studying music; she had been a successful teacher at the B. Y. College at Logan for four years. Her first teacher in Europe was Prof. Berenger, examining professor in the Royal Academy of Music.

WHAT AMERICA SPENDS FOR MUSIC.

A writer in the New York Times undertakes to account for six millions of dollars, which he declares will be paid to foreign musicians in America this season. Here is the table he has devised:

Paderewski	$ 160,000
Caruso	160,000
Kubelik	160,000
Sembrich	85,000
Calve	85,000
Melba	85,000
Nordica	75,000
Garden	30,000
Chorus	60,000
Orchestra	20,000
Corps de ballet	42,000
Other opera companies	290,000
Conductors	100,000
Pianists	100,000
Violinists and 'cellists	100,000
Concert singers	200,000
Miscellaneous	100,800
Vaudeville stage	50,000
Royalties	250,000
Americans in Europe	250,000
	$2,343,200
American students abroad	$3,000,000
	$5,343,200

After setting forth the amounts taken from this country by foreign artists, the writer maintains that aside from the gratification of their musical tastes, the Americans receive little in return. The foreign musicians leave very little behind in America for hotel bills and miscellaneous expenses, say the men in the position to know. According to these authorities, the great America on the very last liner they ones in the musical world sail for can take to bring them here in time for their engagements; they usually go back on the first steamer sailing after their seasons close.

They buy their theatrical wardrobe, their personal apparel—even the gifts they bring to friends here—before they start from Europe.

"As for their living expenses while here, these vary greatly," says the Times. "Inquiries at the hotels where the great singers usually stop showed that $500 a week is a liberal average for the expenses of a foreign musician of the first rank. Caruso probably spends that much, for he has a suite of eight rooms, three servants, a secretary, and an accompanist. Prima donnas like Calve and Melba, with their maids, companions and secretaries, their suites of seven and eight rooms, and precautions for the preservation of their voices can also be comfortable on $500 a week. If they go in for automobiles and other extravagance, as they do in a very few cases, the bill may run up to $750, but that is not the rule."

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THE tyranny of things and Thanksgiving! Or the storage fire and deep mourning! It all depends upon the point of view.

"No Thanksgiving for us, this year," remarked a little woman utterly unconsolable over the burning up of her household furniture. No thanksgiving! and she is blessed with blooming health, two beautiful children, and a good husband who is ably supporting her.

Goods and chattels what are they after all compared with health and strength, and above all else in this perishable, flammable world, the possession of honest loving hearts. Yet to them some people are slaves, and without them there is absolutely nothing worth while in life. Household gods, sure enough, inanimate, pulseless, dumb and cold, yet held for worship and more precious than babies' heads, or children in the home at all for that matter.

The baby had climbed upon a chair to touch a pretty rose standing on the mantle. Indeed, it was more than pretty; it was most valuable, and very old, and therefore most precious. Baby had notions, too, as to its beauty, no doubt bred in his tiny bones, and naturally, he wanted to hold it. But down it came with a bump upon his flaxen head, a crack upon the chair, and crash upon the floor. Mother rushed upon the scene—the din of the fearful breakage, not so much the cries of her child, as she'd heard him cry before, calling her to the scene of dire destruction.

"My beautiful vase, my beautiful rose," she wailed, as she gathered up the fragments and flew upstairs to tell John about it. "Do look here, John," the tears falling thick and fast, "see what baby has gone and done, and it was over a hundred years old."

"What's the baby screaming about?" asked John, unconcerned about the bit of breakable.

"Oh, it fell upon his head, I suppose; but it can never be replaced, never."

"What, the head or the vase?" and John strode down the stairs, with seemingly more thought about the breaking of a tender little human skull than the inanimate thing of a century's boast.

* * *

"Did you notice Mrs. B.'s furniture?" asked Mrs. A. of Mrs. F.

"Did I?" answered Mrs. F. "I noticed nothing else. That's what comes of having a family."

"Yes; excuse me."

"And me, too."

"That beautiful little mahogany stand, all scratched and scarred; perfect sacrilege to my notion."

"And to mine. Oh, I wouldn't have my beautiful home sacrificed for playground and nursery for the world."

"Nor would I."

It is beautiful when two souls agree upon sacrifice; providing it by the big and only sacrifice. The sacrifice of maternal gods to the real happiness of the home, might come under this head.

* * *

A woman was quietly weeping as she sat by a tiny crib in an institution. A little life was suffering pain; a little orphaned life.

"Why does you cry?" asked another little unfortunate, trotting about, yet pausing at sight of tears, and glancing into the tiny crib with awe.

"My furniture is all burned up, dear, that is why."

* * *

"Whenever I move I pray for a fire," said a rather level-headed woman, one day. This time I am going to store my stuff. I want to be rid of its tyranny for a while. It is wearing me out body and soul."

"What will you do without it?" asked a friend.

"Find the plainest room in town and enjoy life."

The woman's prayer for fire was answered, as we know.

"How do you feel now?" asked the friend the morning afterwards.

"Utterly without friends, and bereft of all life's old memories and associations. That is what my furniture meant to me."

* * *

There is a family in this town—a sorely stricken family—its number we will not state. But scarlet fever and diphtheria have been making fearful inroads upon it. Some have been taken, and one is blind, another bereft of hearing. Their want is dire, their poverty bitter. Stop and ponder, all ye who on account of the loss of your goods and chattels, can have no thanksgiving.

* * *

"It is an age of things. But to some of us a day comes when we begin to grow weary of things. We realize that we do not possess them; they possess us. We go lumbering along through life like a ship encrusted with barnacles. And there seems little hope for us this side our last port. If we could but free ourselves once for all, how simple life might become."

LADY BABBIE.

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