

# Music and Musicians

WHAT a subject for a flash-light group the tabernacle platform will present on the night of October 14! Surely our enterprising photographers will not allow such an opportunity to pass by unheeded. The peerless singer Nordica, as a central figure, grouped around her the 50 members of the Metropolitan opera house orchestra, with the famous Duss at their head; as solo figures, Katherine Fiske, contralto, and Nathan Franko, violinist, while backed up as a teaming but imposing back-up the 500 members of the Tabernacle choir, Stephens in his place, McClellan standing at his console, and the majestic organ casting its shadow over the whole. The "New" musical editor would like the privilege of heading a list of subscribers to any photographer who will guarantee to do such a subject justice.

Thursday next at the Daynes music store, our public is to be allowed to demonstrate whether or not it appreciates the importance of this great musical event. We shall be greatly disappointed if the city does not rise to the occasion, and if the ovation to the "Queen of Song," as Europe has named her, does not cause her to forget even the royal welcome we gave her 10 years ago.

Nordica is the sort of whole souled, genuine, hard working American woman one delights to see at the top of the ladder. She cuts fewer queer capers than any of the other great singers. She does not demand the public's sympathy because a pet poodle is denied accommodation in the best suite of the best hotels.

She does not fly into tantrums at the last minute and have to be coaxed and wheeled by distracted managers behind the scenes.

She does nothing, in fact, that is weird or wantonly peculiar.

Here is a good, wholesome doctrine of common sense and hard work.

The nearest Nordica has come to doing anything sensational is in the alleged adoption of a coon song as an offset to Wagner in her repertoire.

As a matter of fact, Mme. Nordica has not adopted ragtime and the coon song. All the stir has been caused by her singing a simple little negro melody of "Poor, dear Nelly," as she calls him, the words written by Frank L. Stanton.

"Mighty Lak a Rose," says Nordica, "belongs to the best class of latter-day American compositions, and is so distinct from coon songs or ragtime as to make it a surprise that any one should identify it with such popular music. It is a song to which justice can only be done by a cultured musician, and I am surprised that it is so commonly believed that I am singing songs adapted to vaudeville and the street organ."

All of which goes to show that Mme. Nordica is not hysterically fond of advertising and this makes her a paradox.

The opening of the career of Lillian Norton, (her family name), came about in a sad way. Wilhelmina, her sister, three years older, had been placed in the Conservatory of Music soon after the family moved from Maine, where she was born, to Boston. Her fine voice attracted much attention and great things were prophesied for this girl of 17. She went home to sing at Farmington and the next morning the news spread through the town that she was sick with typhoid fever. Quick conviction followed and in six weeks the girl was dead. For months the piano remained closed in the Norton house. Then the family took up the course of their life again.

By the move to Boston the family purse had not grown longer. But one daughter could have the advantages of the conservatory and Lillian, now 14, took the vacant place.

The capricious, restless child, bored with books and the routine of school, settled down to steady, hard work at a pace which she keeps up to this day. She became the special pupil of John O'Neill and in three years had finished a five years' course.

Nor was she free from the envy that quickly put to rest the sweetest and modesty of the young singer. When she left the conservatory she was the acknowledged queen of all the singers on the school's long roll.

Mr. Castello, her sister's husband, has some pride in the fact that he bought Lillian's graduation dress. To the simple child this gown of broadcloth in several shades of blue, cost \$75, was a gorgeous creation. It was the one that cost 10 times as much or more.

She was soon doing duty in a church choir, and was even called to fill engagements as a soloist in Baltimore and St. Louis. But ambition had her in its coils and these mild honors failed to satisfy.

Tiftens, the great singer, came to Boston and the girl obtained an interview with her. With youth's audacity she sang for Tiftens Leonard's great lullaby herself may have dared to hope but hardly to believe.

She was to sing that night "Il Trovatore" and the great singer showed the girl how to get a better effect in some passages, dismissing her with an order admitting her to the dressing room during the evening's performance.

Lillian was introduced to the episode was that somehow the Nortons scraped together enough money to take Lillian and her mother to New York, where Miss Norton was to have two years under the direction of the Metropolitan.

But Miss Lillian's direction, which she took her to Gilmore, with the admission to sing "something easy" from "Lucia," with this admission in "Bright Seraphim" aria from "Samson."

Gilmore engaged her for a hundred concerts in Europe. Before leaving this country she paid a visit to John O'Neill,

her old teacher, to receive this encouragement: "It is really too bad, Miss Lillian, after all your devotion to pure art, this going to Europe with a brass band."

But Miss Lillian had an eye to business. She went with Gilmore, taking her mother with her, and out of the brass band took enough money was saved, with a little more borrowed, for more lessons.

This time it was in Milan, under San Giovanni. The musty gharret in Milan was made cheerful and homelike by a few feminine tricks of the devoted mother, who also substituted wholesome New England cookery for spaghetti and macaroni.

There was nothing in Lillian Norton's method of singing to undo and San Giovanni declared her ready for the stage. Every day mother and daughter went to him for rehearsal, and in December, 1878, Lillian made her debut in "La Traviata," at Brescia, before an audience of Italian peasants who knew nothing if they did not know how to be fashionable. Her success was immediate and absolute. She almost fainted on the stage when the people rose to their feet and cheered. The faithful mother fainted behind the scenes.

Then there was a more sophisticated, if not a more efficient, audience to conquer at Genoa, and Lillian Norton was firmly launched upon the operatic sea. It became a custom among San Giovanni's pupils in Milan to repeat the master's sayings regarding his favorite American pupil, "Ah, la Nordica! She has poetry. She has fire." It was San Giovanni who christened her Giglio Nordica, the lily of the north.

Nordica's first operatic engagement was for three months in St. Petersburg. In the Russian capital the lovely young singer was often sent for by the czar to sing at the palace.

Such yards of red tape to unwind outside the door of the royal apartments! Such freedom and good fellowship within! And then—one week from the last Sunday night on which Nordica sang for the czar, came the news of his assassination.

During the dark days that followed no one was allowed to leave the capital; but as soon as police surveillance would admit of their departure, Lillian and her mother went again to sunny Italy, where the young operatic singer studied new roles with San Giovanni.

Mr. Norton died during the first year his wife and daughter were abroad and from that time Nordica had her mother as a constant companion up to the time of her death in 1892. Just how much the great singer owes to this mother is beyond estimate. But her devotion was repaid in kind. The mother's selfishness and force of will are well shown by the fact that the cabaret announcing her husband's death was handed to her as she stood in the wings of the Imperial opera house in St. Petersburg, while her daughter was singing on the stage. When Nordica came off the scenes at the end of the act the mother had her feelings under such control that Lillian suspected nothing, and not until the following morning was she told of her father's death.

And was this "Lily of the North" to live solely for her art? So it seemed. There were no walks or drives with mother, nor theaters, nor balls, such as delight the hearts of American girls. If a man chose to call, he might on condition that he stopped not later than 10 o'clock, and the daughter was ever under the watchful chaperonage of her mother.

There were lovers in plenty, says Mrs. Castello, but though they might woo they might not win, until one day along came a rich cousin of Mrs. Norton, Frederick Gower, who wooed and won. After a short acquaintance Lillian Norton married her second cousin, in July, 1885, at Paris.

Gower's career was somewhat unique. The son of a poor widow, he educated himself and became city editor of the Providence Journal. At one time he wrote to her the telephone man, asking him to deliver a lecture on his telephone in Providence. He in reply asked Gower to come to Boston and assist him in preparing the lecture. Gower became deeply interested in the invention, which he succeeded in improving and simplifying, and ultimately took out patents for the Gower-Bell telephone.

After establishing a company he went to Boston, where he met Mrs. Norton, and formed a company which paid him as president \$25,000 a year.

It was about this time that he met the Nortons and he had come to appear on the stage. He was the American. In spite of the mother's care, however, in the choice of a husband for Lillian, the marriage proved an unhappy one, and after 18 months the wife returned to Boston and had just instituted suit for separate maintenance when the news came of the disappearance of Gower.

Gower had worked out a theory that by the use of balloons the control of balloons they could be made of great service for military and commercial purposes. To test his theory Gower started with a French friend to cross the English Channel, and that was the last of them. The balloon was seen floating far out at sea by a passing ship, but just how Gower met his death has never been known. His widow was divided halfheartedly when the estate came to be settled and the widow received very little from it. After several years of retirement she returned to the stage to continue her triumphs.

That these have been dearly bought, Nordica would have all the world know, for she says:

"Nothing comes to me but through work and perseverance. I work when I do not want to. I shut my doors and dig into the bars. I dream of them."

"When a girl acquires the habit of going to work against all inclination. To me I will say frankly, all things come slowly and through toil. Ambition is a fearful master and tyrant, but I would not exchange it for a stranger."

Nordica's first tragic matrimonial experience did not discourage her from embarking a second time on that treacherous sea. About five years ago she married Zoltan Dome, a young Hungarian tenor, whom she met at Bayreuth, and to date the marriage is reported a happy one.

The full program for Monday night's Tabernacle concert is as follows. It is only on rare occasions that such an aggregation of local talent is brought together, and there should be a great turnout to celebrate it.

Unfold Thy Portals,.....Gounod  
a The Canadian War Song.....  
.....Brinley Richards  
b Mary-Scott ballad.....Richardson  
Overture to.....Wagner  
Mr. J. J. McClellan.....Bizet  
Selection from "Carmen".....Bizet  
Violin solo, Willard Wolfe.  
Mr. Arthur Shepherd, Accompanist.  
a Die Fiesche.....Gounod  
"Faust".....Gounod  
b The Lost Chord.....Sullivan  
Mr. Chas. Kent.....  
The Sea Harvest.....Pinsuti  
a Tabernacle Choir.....  
a "Gondoliers".....Nevin



MADAME LILLIAN NORDICA.

entertaining program has been prepared. These Sunday night concerts are much patronized during the winter season, as they begin at 8:30, by which time the various ward meetings have adjourned.

A number of local music teachers complain that the pupils who do not show up this fall in the accustomed number and with the usual enthusiasm, and they would like to be informed as to the reason for this condition.

Prof. Orson Pratt has removed to Ogden to teach music after an almost life long residence in this city.

George Jenkins, a tenor robusto of New York who has sung with Nordica, was in the city Thursday, and in the evening sang two arias from the Creation and three from Messiah and two love songs in the Tabernacle. Prof. McClellan played the accompaniments and was delighted with the work of the New Yorker. The visitor is very much of an artist.

Madame Swenson will sing in the Swedish meeting to be held in the Salt Lake Theater tomorrow at 4 p. m. The Madame has imported from Sweden two fine vocal quartets which she has had translated into English for her double quartet.

Manager Nat D. Mann of a large music publishing house in Chicago, and an operatic composer, was at the Konvention yesterday. Mr. Mann reports that there is no doubt now that Theodore Thomas will remain in Chicago and that the great orchestra will continue in existence. Of the \$750,000 required to be raised to effect this object, all but \$50,000 has been subscribed, and the raising of the remaining sum will be effected without difficulty. Mr. Mann says Chicago is too proud of the Thomas orchestra to see it leave the city.

When asked if he endorsed Sousa's recent remark that "rag time" had come to stay, Mr. Mann gave a qualified assent, observing that there are "rag times" and "rag times." He says there is music of this sort that is worthless "trunk," and then there is another kind which is the kind that will remain. The fact that royalty had endorsed that style of music, Mr. Mann did not think had anything to do with it. Royalty is not necessarily a competent judge of music.

The organ recitals in the Tabernacle close for the season with next Friday afternoon's recital: to be resumed next April. These recitals have proved a beneficial public educator, acquainting the public with a higher class of music than it generally listens to, and has created and fostered a desire for this better grade of musical composition. Prof. McClellan has grown in the course

of the last year to become one of the foremost organ exponents and registrars in the United States, and the Church authorities have given him valuable assistance in presenting these recitals before the public.

During the winter, the organ library of the Tabernacle will be largely in-

creased by the addition of the best organ music to be obtained, and it is hoped that further improvements proposed for the great instrument may be carried out, and the organ made more than ever, by another season, one of the greatest instruments of the kind in the world.

## Music and Musical Instruments.

### TEMPLE OF MUSIC.

In no way can the culture and refinement of the citizenship of any metropolitan place be so well shown as in the appearance of its music houses and the Temple of Music at 51 and 53 south Main street is a splendid example of the universal tendency of the people of Salt Lake to the highest order of musical taste and culture. This popular musical palace was founded fifteen years ago. Its present proprietors, Mr. A. B. Cartmensen and Mr. J. H. Anson, taking charge of it at the beginning of 1902, Messrs. Cartmensen and Anson are both gentlemen of high standing in the community and well posted in every detail of the piano business. Mr. Cartmensen having spent 15 years of his life at the business. The success and growth of this house has been phenomenal—each year seeing a steady increase over the previous year until it has reached its present large proportions. The reason for this is not far to seek for Messrs. Cartmensen and Anson not only treat their patrons honorably and liberally, but they handle only high grade pianos of known reputation that will stand the test of time. Such as the Everett, which now is a leader in the art of piano production and has won as much favor in the eyes of the world renowned musicians as any other piano manufactured. The Hardman which has been in use for the past 20 years, and has constantly grown in increased favor with the music loving public. The Ludwig & Co. Price & Teape, Harvard pianos all of high grade at moderate prices, and the wonderful "Cane and Baker" piano player, made to play any piano, etc., are the finest and best upon the market, fulfilling every requirement that the most exacting taste and judgment can make upon a piano. The tone of each is full and mellow; the action perfect and the exterior artistic and attractive. Those in need of a piano or contemplating buying one, will find it to their advantage to call at the Temple of Music for here is carried a very fine stock, and Messrs. Cartmensen and Anson will gladly aid in the selection and give the buyer the benefit of their long experience. Their store is 60x200 feet in dimensions which gives them splendid display room, while they have also a large warehouse in the rear and their patronage which is large in the city is

also very extensive with the best class of people throughout the state.

### DAYNES MUSIC COMPANY

For 22 years past the elegant establishment of this company has been one of the delights to Salt Lake people and its doors have ever been open with a welcome to the public. This house, among others, furnishes the most convincing proof of the music loving character of our people, for the music stores of Salt Lake are exceptionally fine, and carry everything that could be conceived of in the music line. The Daynes Music company has always kept up with the demands of the times, especially in its supply and excellent selections of the best makes of pianos in the world. Their stock as a whole includes the Knabe, the Krantz and Bach, Fisher, Franklin, Heller and Singer pianos, and the Ester organs. The wonderful pianola must not be omitted as an unimportant feature in the stock, while they also carry all small instruments and everything known in sheet music, keeping up with the very latest of current production. They also carry as a specialty the Victor Disc Talking machines. This well-known house occupies 25x150 feet, at No. 74 Main street, and has a large patronage from all classes of materially-minded people. Mr. Joseph J. Daynes is president of the company and Mr. Joseph J. Daynes, Jr., is secretary, treasurer and manager of the business. Both are staunch citizens of sterling character and esteemed by all classes of people.

### DAYNES & ROMNEY PIANO CO.

In no direction is the culture and refinement of a community more perfectly displayed than in its love of music, and the many fine music palaces in Salt Lake, speak stronger than words as to the class of citizens located here. A newly established concern in this line is the Daynes & Romney Piano Co., whose office and warehouse is at 40 Richards street. This new piano house was established for the purpose of supplying aid in the selection and give the buyer the benefit of their long experience. Their store is 60x200 feet in dimensions which gives them splendid display room, while they have also a large warehouse in the rear and their patronage which is large in the city is

whatever business they have ever been connected with and we feel confident they will be equally successful with this new enterprise. Mr. Ryan Stephens is president, Mr. George Romney, vice-president, Mr. R. R. Romney, treasurer and Mr. H. S. Daynes, secretary and manager. They have our best wishes for a bright future.

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