MUSIC AND MUSICIANS

THE Christmas music program at the tabernacle tomorrow will consist of the following, to be rendered by the tabernacle choir and the organ:

Prelude—"Prelude to Parsifal" ..... Richard Wagner
Hymn, "Jesus, Once of Humble Birth" ..... Old English
Song Anthem, "The Guiding Star" ..... F. Dewey Richards
Ladies' Chorus, "Christmas Song" ..... Stephens
Anthem, "O Beauty of Holiness" ..... Dudley Buck
Postlude, "Pomp and Circumstance" ..... Edmond Elgar

It will be noted that the two middle numbers are by home composers, Mr. F. Dewey Richards' sacred song being heard for the first time in the tabernacle, and the ladies' chorus, "Christmas Song," being Prof. Stephens' latest composition, written for this occasion.

Our singers are generally taking a breathing spell after their arduous work in preparing for Christmas. The Festival Chorus will rest until the first Monday in the new year, and the tabernacle choir will "lay off" for the coming week. The children's singing class of Mr. Stephens will hold no practise until the second Saturday in January. The rule, "No attendance, no taking part in the performances," will be observed in all these organizations when work begins again.

* * *

The Christmas music given in the tabernacle, the local churches and the ward meetinghouses was very successful, particularly the elaborate efforts in the ritualistic churches. In many the Christmas program will be largely repeated tomorrow. The Catholic choir will sing, for the first time in the basement of the new cathedral, which has been sufficiently finished to admit of holding service there. The program will be as follows:

Voluntary (violin), Edward Fitzpatrick
Offertory, "Adeste Fidelis" ..... Novello
Soloists—Misses Rosemary Holland, Alice Farrell, A. J. DuQuesne, J. W. Curtis.
"Veni Creator" ..... Giorza
J. W. Curtis.
"Exulta Sion ..... Hammerel
Full choir.
Violins—Edward Fitzpatrick, Miss Sylvia Kannah.
Cello—C. D. Schettler.
Organist and Director—Miss Nora Gleason.

At the 9 o'clock mass the junior choir of 50 voices will sing:
"Adeste Fidelis" ..... Novello
"Ring Happy Bells" ..... Jordan
"Gloria in Excelsis" ..... Bordese
Isabelle Higgins, soloist.
Violins—Miss Lucima Compson, Walter Aures, Carl Springman, Humbert Prince.

* * *

At St. Mark's, the choir made a most favorable impression by their rendering of the Hallelujah chorus, while the remainder of the program was of marked excellence. The Christmas music will be substantially repeated tomorrow morning. In the evening, there will be a special service of song.

At St. Paul's Episcopal church, the musical features of the Christmas service will be repeated in the morning, and at night, there will be a service of special song, the program for which Choirmaster Brines has carefully arranged.

In the First Methodist church, the Christmas music will be substantially repeated tomorrow morning, with a special song service in the evening. The morning organ prelude will be "Spring Song," by Charles Hurd; the offertory, a transcription, "Divine Redeemer," Gounod; postlude, "Cornelius March," Mendelssohn. The choir will also sing "Dreams of Galilee," by Shelly; and in the evening, "Crossing the Bar," by Barnby."

* * *

Fred Graham will furnish performers for the musical part of the smoker to be held this evening at the Alta club. A feature will be a men's quartet, consisting of Messrs. Graham, Ashworth, Christopherson and Squires; and a number of actors from the Orpheum are expected.

* * *

There was an enjoyable concert given last evening, at Kaysville, by Salt Lake talent including, Fred Graham, Horace Ensign, Ed P. Kimball, Miss Edna Evans, Miss Claudia Holt and Miss Helen Hartley.

* * *

There was a rushing demand for sheet music before Christmas. Every kind appeared to be in demand—good, bad and indifferent. Mandolin music was largely called for. The piano trade, too, has been excellent, and the rush for talking machines and records has proven a crush. A prominent machine agent reports he can tell the general caliber of purchasers by the class of music they call for.

* * *

The Musical union will hold its quarterly meeting tomorrow afternoon.

* * *

The Fifteenth infantry band now has 36 men, with Godfrey Baccaloni as bandmaster. Mr. Baccaloni is now in Monterey, Cal., on furlough, and will arrive to take station at this post next month. It is the purpose of the commanding officer to increase the band to 42 men as soon as possible. As Fort Douglas is an attractive station, it is believed there will be no special difficulty in securing the number of musicians desired.

* * *

Several members of the band met Bandmaster Heric of the Twenty-ninth infantry at Manila, where he has added enough Philippine players to make the size of the band 42 men. The native musicians are fine players. The climate, however, seems to be very hard on band instruments, both brass wind and wood wind.

* * *

Sergius Krouss, formerly of Held's band, who recently enlisted, has been sent to Fort Grant, Ariz., where he will be enrolled in the band of the Fifth cavalry. His wife seems to be unsuccessful, so far, in securing the cancellation of his enlistment.

* * *

Mrs. King's pupils will hold an informal vocal recital next week, in Mrs. King's studio, over Beesley's music store.

* * *

Organist E. P. Kimball will furnish, by special invitation, scores of his own musical compositions for the next musicale to be given by the music section of the Ladies' literary. He will be assisted by Hugh W. Dougall and Miss Edna Evans.

F. DEWEY RICHARDS.

Composer of the Christmas Song, "The Guiding Star," which is to be Rendered by the Tabernacle Choir Tomorrow. Mr. Richards is a Son of Hon. F. S. Richards and is Now Living in New York, Where He is Devoting Himself to Music.

* * *

Miss Florence Allen, daughter of ex-Congressman Allen of this city, is musical critic on the staff of the Cleveland Plaindealer. She had the following report of Sousa's band in a recent issue of her paper: "What's this dull band to us? Sousa's not here?" That was the thought-wave which rippled through the audience at the Grays' armory yesterday afternoon, when it was announced that Sousa was still ill, and that Herbert Clarke would conduct. Whiteflanneled Sousa, with his platoons of medals, and his sinuous grace of movement—how could the men play without him? But with the first measures of Liszt's "Les preludes" one realized that Sousa's band was still his whether he, or an efficient substitute held the baton—and that it played with all the dash and vim of old.

* * *

F. E. Smith, a basso singer in the Metropolitan opera company, is in town from New York, and may appear in concert here.

* * *

The engagement is announced of Miss Ruth Wilson to Mr. Heber Esselman. Miss Wilson has for several years been in charge of the sheet music department of the Clayton Music company, and so is well and favorably known to the local music public. She has proved a faithful and efficient employe whose pleasant countenance and ever cheerful readiness to serve patrons will be much missed. Mr. Esselman is with the freight department of the San Pedro, in this city.

* * *

The management of the Clayton Music company presented each of the employes with $5 as a Christmas present. In return, the employes presented Manager Daynes with a fine broadcloth evening jacket.

* * *

Prof. and Mrs. J. J. Daynes have returned from Pacific Grove, where they were called by the serious illness of their son, Harold. The latter is now convalescent.

SHARPS and FLATS

Some one has written a new jingle called "I Want to Meet the Man Who Wrote the 'Mery Widow' Waltz."

Giacomo Puccini, the noted Italian composer, has received from Henry W. Savage's American production of "Madam Butterfly" more money in royalties than from all the foreign impresarios who have presented the fascinating grand opera.

Arthur Nevin, the young Pittsburg composer who wrote the music for the Indian opera "Poia," according to information received from Berlin, where he is spending the winter, is arranging the details for the first German production of the opera abroad. The management of the Royal Operas in Berlin, Munich and Dresden, all think favorably of Mr. Nevin's unique theme and it is predicted that the new year will see "Poia's" presentation on all three of these important stages.

An interesting feature of a recent concert of the New York Symphony orchestra under Walter Damrosch's direction, was Strauss' "Symphonia Domestica," in which the composer sought to depict musically the humdrum effect of his own family life. The entire program was of a domestic character, the opening number being Dr. Leopold Damrosch's "Hymenaeus," written in honor of his wife of [illegible] years and Wagner's "Siegfried Idyl" [illegible] orchestra is to make a brief winter tour under London Charlton's direction and an extended tour to the Pacific coast and south early in the spring.

Permanent opera in English is the goal aimed at in London. It is considered that an important step in that direction will be the forthcoming presentation in English of Wagner's "Ring of the Nibelung" at Covent Garden. Two cycles will be given, commencing on Jan. 27, and the works will be given without cuts by singers mostly native, with an orchestra also of English players and largely drawn from that of the grand season and under the direction of Dr. Richter, who, it is stated, first suggested the undertaking. Tickets will only be issued for the complete cycle, and the prices are considerably less than those of the summer. There will be no dinner interval, but otherwise the performances will be precisely the same as those of the grand season.

Thomas L. Elder of New York, who has listened to 1,000 orchestra concerts in the last 20 years, decides that these are the 10 greatest overtures:

"Tannhauser" ..... Wagner
"Midsummer Night's Dream" ..... Mendelssohn
"Leonore III" ..... Beethoven
"William Tell" ..... Rossini
"Melusina" ..... Mendelssohn
"Faust" ..... Wagner
"Dedication of the House" ... Beethoven
"Ossian" ..... Gade
Oberon ..... Weber
"Sakuntala" ..... Goldmark

Mr. Elder further says: "Falling just a shade behind these are perhaps 50 more, all remarkable for tunfulness or classical form. They include such as "The Flying Dutchman," "Fingal's Cave," "Rosamunde," "Benvenuto Cellini," "Egmont," "Prometheus," "1812," "Poet and Peasant," "Merry Wives of Windsor," "Fest," and "Freischutz." Excepting Goldmark, Tchaikovsky, and Suppe, the moderns do not seem to have done much in the way of overture writing.

PHOTO BY OTTO SARONY.

MAXINE ELLIOTT IN A NEW PLAY.

"Under the Greenwood Tree," the New Production a Great Hit in London.

New York, Dec. 22—Maxine Elliott has just returned to her native land, after having won new laurels in Europe. Her acting and beauty won the hearts of European theater-goers.

Miss Elliott will produce her new play, "Under the Greenwood Tree," on Dec. 28. The play is by H. V. Esmond, and is a masterpiece.

Miss Elliott is still considered one of the most beautiful women now before the public.

THE STAGE IN PARIS.

Special Correspondence.

PARIS, Dec. 18.—It really is a pity that Sir Arthur Conan Doyle is not in Paris at present. He was here a couple of months ago (on his honeymoon, by the way), and then went on to Constantinople where he was received and "decorated" by the sultan. The latter is reported to have expressed his intense admiration of "Sherlock Holmes" and no doubt wishes fervently that he had a sleuth-hound of equal acuteness as a permanent resident at Yildiz Kiosk.

* * *

Since then, one has heard nothing of sir Arthur's movements, but it is likely enough that he and his bride will be returning home shortly, and will make a second stop in the "City of Light" on the way. In that event there is a treat in store for the author, which he will enjoy in any case, however, if whichever "clipping bureau" he patronizes supplies him with certain contributions to the new theatrical journal, Comoedia during the next few weeks. For in this journal such a discussion as is dear to the heart of the British editor in the "silly season" is soon to begin, and the subject of it will be nothing else than "Sir Doyle's" detective. "What is your idea of Sherlock Holmes' appearance?" the paper will ask its readers and there is little doubt that their replies will make amusing, as well as interesting reading, especially to Holmes' distinguished creator.

* * *

At the first blush you would say that there could be only one opinion as to how Sherlock Holmes looked, the description furnished by Dr. Watson being not lacking in definiteness, and probably few actors would have realized the character to a greater degree than William Gillette, who, if one remembers correctly, sacrificed a much cherished, and exceptionally becoming moustache because of the specific statement by the detective's Boswell that Holmes was clean shaven. It was announced awhile ago, by the by-, that Mr. Gillette would appear in Paris as the detective, and if he had done so, most likely the impending discussion in the columns of Comoedia never would have been initiated. For the person responsible for it is the French actor who now has arranged to create the part of Sherlock Holmes in Paris—M. Gemier, the star and manager of the famous Theater Antoine.

* * *

This French actor-manager is a master of make-up and in a new part often escapes recognition. What fresh picturesque touch can he give to Sherlock Holmes' appearance? he is wondering and, being in doubt, will leave the public to decide. The opinions elicited will be published in Comoedia and the actor will abide by the opinion of the majority. So if playgoers here yearn for a Gaille edition of Sherlock Holmes, with waxed moustaches and flowing tie, they will have such a monstrosity. Perhaps Dr. Doyle may be induced to contribute to this most novel of discussions, which I found everybody talking about when I arrived here the other day.

* * *

For something like 20 minutes after the curtain rose on the first performance of "L'Autre" at the Comedie Francaise, the other night, I rubbed my eyes and asked myself if this was not a French adaptation of "John Glayde's Honor," the Sutro piece which Hackett is now playing at home. The program assured one that "The Other" as it would be called in English, was a new piece by Paul and Victor Margueritte, but the opening situation was extraordinarily like that in "John Glayde." A husband has been absent in America. Absorbed in money getting, he has neglected his wife, who has been wooed by and has yielded to another man—"The Other" of the title. And in the first act the husband returns. Almost identical with the Sutro play, you see, but here the resemblance ceases, for, with her husband restored to her, the lady has no further use for her erstwhile beloved and packs him off. Moreover, the husband falls in love with his wife all over again and there is nothing to prevent their being quite happy.

* * *

Nothing but the thought of "The Other" in the woman's mind. She cannot live a lie, an will tell her husband all. "God forbid!" says her bosom friend, who, having divorced a brute of a husband, knows men. Why sacrifice all? But the woman speaks out, and the bosom friend was right. The husband only seems to get over the first shock. He never will in reality, for the ghost of "the other" is between them. Physical jealousy keeps gnawing at the husband's mind, and row follows row. After three acts of them, the only way for the wife is to go, and she goes—though not to "the other." The Margueritte are not likely to have to face a charge of plagiarism from Sutro. Nor are they likely to be made exceeding wealthy by "The Other" which was too long-winded to arouse enthusiasm in its first night auditors. It is well-written, occasionally powerful, but not likely to be run after by American or English managers.

* * *

Of Sardou's latest success, "Le Volsin," at the Porte St. Martin, the cable dispatches must already have given exhaustive accounts. Paris, however, still is gasping over the spectacles which it affords, for in the court scene there are 150 people on the stage, and this one setting is said to have cost $7,500. The cause of still more wonderment however, is Sardou himself. Despite his 76 years, he still is an indefatigable worker and an early riser, putting to shame many young men. During the rehearsals of "Le Voisin" he frequently appeared at the Port St. Martin at eight in the morning to the dismay of its manager, M. Hert, who pretends to no fondness for early rising and likes to breakfast at 10 o'clock. While the rehearsal was in progress, moreover, Sardou was the embodiment of energy and resource. Did he not like anybody's rendering of a part, he jumped on the stage and played it himself.

* * *

He is said to have written as many plays as he is years old, but like Jules Verne, who left behind in skeleton many romances which he was unable to finish, Sardou has in his exhaustless notebooks the material for dozens of other dramas. These little volumes are stored in a cabinet in his study, and they contain—sometimes a long article or even a paragraph from a newspaper, with a suggestive sentence underlined, sometimes a few brief words in pencil jotted down at an odd moment. For nearly 40 years these notebooks have been in the making; as he ruminates on their contents, it is said, the drama shapes itself in his mind before a line is written. But in the writing, there's the rub! for in the matter of corrections he rivals Balzac, all of them being in weird hieroglyphics which a skilled copyist has to handle before they can be read by actor and actress.

CURTIS BROWN.

LIGHTS AND SHADOWS OF A CITY

AS SEEN BY A SALT LAKE WOMAN

THE year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn
God's in His heaven—
All's right with the world."

Pippa, the little girl of the silk mills, in Robert Browning's drama, "Pippa Passes," performed a beautiful mission in just one day. New Year's day was Pippa's yearly holiday. She always rose with the sun, and set forth to make the best of the few free hours before her. One New Year's day she spends wandering through the town, singing her little song, that ends with "God's in His heaven—all's well with the world," and before sunset, all unconscious, she has wrought miracles in the lives of a certain few—she has touched their hearts, turned them from evil, and saved them spiritually. God's love—it is the best of all, and this is the magic something in her song, that strikes the conscience, stings humanity to life, and revives the good. And the moral of the story? "No man is great or small in the sight of God—each life being in its own way the center of creation. Nothing should be great or small in the sight of man, since it depends on personal feeling, or individual circumstances, whether a thing will prove one or the other."

God's in His heaven. The New Year is here. And many of us need just such a little factory girl, to pass with her song, beneath our windows to remind us—no; not the New Year, but "God's in His heaven, all's right with the world."

It is of the New Year many do not wish to be reminded; for to them it means the ushering in of uncertainty, want, debt and poverty. And it would be a difficult matter to impress them with the idea that all's right with the world, if through the financial powers that be, the process by which bread and butter is earned, suddenly stops.

"I cannot enjoy Christmas," said a little woman a few days before that festive day. "Father is going to be laid off at New Year's, and I am sure I do not know what is going to become of us. We were obliged to go in debt while Mamie was ill, so long, and of course, we've nothing ahead. I bought a few toys for the children, before I knew, else—" and tears finished the sentence.

This is only one pitiful case in the many that will set up the wail at the dying of the old year. And Pippa's song would have to beat the glad tidings of work and wages throughout the land before such unfortunate ones as these could feel that all's right with the world on New Year's morning.

What a blessing the children cannot sense the deplorable situation, and especially at holiday time. Some of us [illegible] our fathers and mothers went through, in similar times, and we can recall their words—"The flour is nearly out again; I don't know what we are going to do." And we'd wonder and ponder some, maybe, then run away and play and forget about the flour, and group about the table at night and eat more bread and molasses than ever, feeling perfectly sure in our little minds that all was going pretty good in our little world, without Pippa to remind us. But now we know how dark it must have looked to our poor, worried parents. They came through it, however, and no doubt parents of today will see brighter days in the near future—during the coming year; let us all so hope and pray. And on New Year's morning may they hold in their hearts that beautiful truth, "God's in His heaven—all's right with the world."

If Pippa could pass throughout the length and breadth of the world on New Year's day, singing her little song—entering the lives of the certain few; touching their hearts; turning them from evil and selfishness; striking their conscience; stinging humanity to life—Oh, then! Never such New Year's day ever was known for it would mean "No man is great or small in the sight of God." The accomplishment of such a mission, and men would not be knocking at our doors with stories like the following:

"I have called at 20 houses," said an honest looking fellow at the door of a certain home the other day, "and I can't get even one hour's work. I am willing to do anything—kitchen, windows, furnace. I haven't been here a great while, so am not known. I was doing very well till the works closed down, I don't know what's to become of my family, I'm sure."

"All service ranks the same with God—
With God, whose puppets, best and worst,
Are we; there is no last nor first."

LADY BARBIE.

"Gondola Billy."

The kaiser has three nicknames. To his soldiers he is "Alarm Kaiser," because he will rouse a garrison or fort unexpectedly at any time of the day or night; to the sailors he is "Gondola Billy," for his knack of being anywhere and everywhere on the boats; and to the general public he is "The Traveling Kaiser," on account of his propensity for unwearying journeyings to and fro. "Nice nicknames, upon my word!" said his majesty one day. "However, they all depict me as a busy man, so I rather like them, after all." —Tit-Bits.

MARCHING GEESE.

Norfolk geese were driven up to London in thousands without losing condition. It paid better before the days of railways to let the geese transport themselves. The largest drove mentioned was one of nine thousand, which went from Suffolk through Shelmsford, and on to London. They took their journey easily, marching ten miles a day. The ordinary day's march of the German army is 13 miles—only three miles better than the geese. When Lord Oxford bet the Marquis of Queensberry that a drove of Suffolk geese would beat an equal number of turkeys in a walk to London, the geese won by forte-eight hours.—From Cornish's "Animal Artisans."

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