DESERET EVENING NEWS: SATURDAY, APRIL 16, 1904.



The Utah State band will make its by A. Lorenz of Stettin, who had 4,385 int public appearance next Thursday votes, while Fraeulein Alwine Feist, of Cologne, took the third with 4,334 votes, rening, in the Tabernacle, where it rill be assisted by the great choir and rgan. The band boys have been work-

is persistently and faithfully for sevral months under the able direction f Prof. Federsien, and have been rought up to a standard that promises artistic achievement. The performice of the "Damascus Choral" by their, organ and band, will be looked br with much interest, as it is a comsition that is given at its best by such a combination. The program is rell selected, and none too heavy; it a model in its make-up. The follow-

he is the program in full:

lard Squires. Caprice heroique, "Le Reveil du Lion" Konski March, "Tannhauser," band and or-

Grand selection, "Faust" Gounod thorus, "Damascus" Costa Tabernacle choir, band and organ. March, "American Republic" Thiele

Evan Stephens, conductor of choir.

Anton Pedersen, conductor of choir. J. J. McClellan, organist.

The following request program will be presented tomorrow night, in the Grand theater by Held's concert band: March, "El Capitan" Sousa

Mr. William Leslie.

Grand selection, "The Singing Girl"

Caprice, "Sleigh Bell Serenade".

tra at The Hague and later in Paris. He then made extensive concert tours in company with Clara Schumann and Julius Stockhausen. He was first cel-list of the Leipsic Gewandhaus for a number of years, when Ferdinand David was concertmaster. Afterward he was cellist of the Blise Orchestra, in Berlin, when Ysaye, Haler and Thom-son were concertmasters; of the Son-derhausen Court Orchestra, and from 1881 one of the Berlin Royal orchestra. W. S. Gilbert protests against the

idea that musical comedy destroys Sa-voy operetta. Writing in the London Times he says: "Permit me to enter a protest against your dramatic crit-ic's statement that Savoy opera has been snuffed out by musical comedy. Savoy was snuffed out by the deplora-ble death of my distinguished colaborator, Sir Arthur Sullivan. When that event occurred I saw no one with whom I felt that I could work with satisfaction and success, and so I dis-continued to write librettl." This sounds very well now, and is a graceful tribute

Louis Luebeck, the distinguished cel-list, is dead. Of late years little was heard about this artist, but 30 years to his old co-worker; but had Gilbert been less crotchety we should have had according to general bellef, more Savoy operetta and less Sullivan music wasted on the books of Burnand, Houd, Pinero ago he was one of the most celebrated cellists of the day. A Dutchman by birth, he studied first with his father, who was conductor of the court orches-





Why Hackett Booked a Play With Among the younger violinists of the city there is one who promises to



management in the past, The undisputed report that it was a "Mormon proselyting venture," whereas it was discountenanced if not even op-posed in its incipiency, by the president of said Church, placed the venture be-American Dramatists' Club, 114 tween two fires, and no intelligent effort 1

Meanwhile the author is occupied with other and more important matters than with "Coriantan," which he is confident will work out its own destiny at

American Dramatists' Club, 114 West Fortleth St., New York City,

whereas the Knight's experiment with was not wholly happy in its results, his former comrade is not be-lieved to have coined money as a separate star. Sir Henry is known to be anxious to tour in Australia, a project he has had in mind for years, and wants Miss Terry to go along, but the thing cannot come off for a year at least, this because Irving has arranged long provincial tour in "Becket' with Mrs. Cecil Raleigh, the American actress, as his leading woman, while Miss Terry also is "booked" for several months to come.

It is for rather an odd reason that Leopold Wenzel, who, for 15 years, has conducted the ballets at the Empire, is leaving that famous London place of amusement. Wenzel, who is perhaps best known as the author of the two French songs, "Veux-tu?" and "Petit Bleu," is quitting the Empire because his orchestra has been forbidden to "sa lute" him. The conductor always has been popular with the members of the orchestra, who for several years have been in the habit of paying him the compliment of rapping on their music stands at his taking up his baton. Not long ago, the Empire management or. dered the players to discontinue the practise-why has not been revealed-whereupon, Wenzel threatened to resign, not expecting, however, to be tak-en at his word. His resignation has been accepted, however, and he will leave the music hall on April 28.

A German audience which had gath. ered to see a comedy had a tragedy en-acted before them the other night, when Emil Hasda, a favorite comedian wh at the time was playing the comic part in Fulda's "The Twin Sisters," suddenly committed suicide on the stage. The thing happened at Nimptsch, the "Twin Sisters" company being entour from Berlin. All along they had played to bumper houses, and from the first, the comedian, Hasda, had been most applauded of all the players. It is said that Hasada's reason for self-destruc-tion was the fact that one of the actresses in the company had refused to marry him. His part in the comedy was a broadly humorous one and all through the first act he kept the house in fits of laughtre. So enthusiastic was the audience in fact, that after the act, the curtain had to be raised several times. Five time, as it rose, the comedian bowed his acknowledgments in he odrinary way, but when it ascended or the sixth time, Hasda suddenly rew a revolver from his pocket and blew out his brains in full view of the whole theater. He pitched forward in front of the foot-lights-the blood flowing from his wound. The curtain was rung down immediately, however, and the performance brought to an end.

Ludovie Barnay, the German actor of villians, is not dead, but when his time comes he should know how to pass away effectively. For, according to a record kept by this mimic "bad man," For, according to a he has died no less than 1.089 stage deaths, and hopes to live to die a good many more-if a "buil" may be per-mitted. The classification table of the player's wholesale decease is as follows Committed suicide 314 times, died o Committed suicide 314 times, died of heart-disease 192 times, poisoned 165 times, stabbled 61 times, died in bed 55 times, killed by lightening 51 times, executed 33 times, drowned 22 times, Qn the other hand Barnay has been married on the stage 1.171 times which, be increased on the stage 1.171 times which, the ingenious player calculates, leaves him 82 wives who are not widows! CURTIS BROWN.

Flutist, Salt Lake Theater Orchestra. 354 West Sixth South. SQUIRE COOP. Pupil of Godowsky and Busoni. Plano, "Coaching in Vocal Repertoire." Studio, rooms 8-9 New Leyson Bidg., 234 lo. Main MISS F. F. HARDY, Pisnoforte Teacher. (Late of New Zealand and England.) 642 East Second South. JOHN J. MCCLELLAN. (Pupil of Jonas, Scharwenka and Jed-Uczka.) Organist of the Tabernacle. Plane, Theory and Organ. Studio, Clayton Hall, 109 South Main St. Studio 'phone 2108-Y, Res. 'phone 1044-Y. J. A. ANDERSON, Piano Studio 119 E. Brigham St. Graduate of the Royal Conservatory of Music, Leipzig, Fupil of Leschetizky of Vienna. LOUIS W. CRITCHLOW, Voice Culture, Coaching in Repertoire. Suite 434 Constitution Block. PROFESSOR COOK, PIANIST, Teacher of Plano and Harmony. Special attention given to technical equipment. Studio 38 Eagle Block. ARTHUR SHEPHERD, DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Plano and Har-mony. Studio Room No. 3 Hooper & Eld-redge Block, 49 Main Street. Phone 2151y. CHAS, KENT, Baritone. Voice culture, coaching for the stage, 610 Templeton Building. MISS MERCY R. BAKER. School of Oratory and Physical Culture, OFFICE 611 TEMPLETON BUILDING. CLAUDE J NETTLETON. Violinist, Studio 508 East 3rd South. ELLA CUMMING WETZEL. Studio of Vocal Art, Rooms 615-616-617 Templeton Building. GEO. CARELESS. Professor of Music, Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Read-ing. Orders may be left at Fergus Coal-ter's Music Store. E. K. BASSETT, * Voice Culture, Plano Instructor. Studio, 435 Constitution Bldg, Salt Lake City. MRS. PERCIVAL O. PERKINS Teacher of Plano. Pupil of Alberto Jonas, W. S. B. Matthews and Jonh J. McClellan. 28 W. Sixth South St. Or Clayton Music Co., 109 S. Main St.

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(Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.

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Volce Builder.

15

J. H. SMITH, Teacher of Flute.

Miss Agatha Berkhoel. "Ma Brown Eyed Babe' Grand overture, "Orpheus"...Offenbach Grand march, "Phunny"......Gilder

The comments of citizens who at tended Arthur Shepherd's plano recital is the Theater, are highly commenda-lery of the young artist. He is charscientized as a thorough musician, one who understands both music as a science and music as an art. He seems to be able to roam at will over the musical field, and his temperament leads him into the idylic, the pastoral and the poetic generally. Salt Lake has good reason to be proud of this young man, and a bright future is pre-dicted for him.

The All Hallows college boys are reparing to give a vocal and instrunental recital in the coming month All of the musical branches taught in the college will be represented, and Prof. Pedersen is putting the boys through a rigid course of instruction for the occasion.

The local music trade reports colthe city from the country to trade, and the money left with the music houses is a fair fraction of the total amount left in the city.

Miss Mary Olive Gray, professor of music at Gordon academy, will present her pupils Ella Dyer and Helen Pyper in plano recital on the evening of May 13 next, at the academy. . . .

The music teachers are having a rather quiet time at present, with few exceptions, and as soon as the lake sugo opens, there will be less practising than ever.

The parents of Mr. F. Dewey Rich-ards and several of his friends in this city have received copies of two of his latest musical compositions-one a valse de ballet entitled "La Parisienne," the other a song called "Song of True Love." Both pieces are printed by the Cosmopolitan Music company of New York in which city Mr. Richards now resides. Both compositions illustrate resides. Both compositions illustrate his melodic and original vein, and both hould become popular among planists and singers.

norrow morning's service in the First Methodist church the offertory solo will be sung by Dr. Adolph Brod-beck. At the evening service Miss Wilma Atwood of Murray will sing.

the slumbering Nephite from his "Rip Van Winkle sleep," urge the wisdom Echoes of the Pattl concerts are still coming from Philadelphia, where the funds have been tied up by attach-ments and the people who purchased sets went the people who purchased of a brief statement which will reach the minor stockholders in the Deseret Dramatic Syndicate and end conjecture, seats want their money back. All idea of presenting "Corianton" . . .

Alfred Best is preparing a program in New York City this season has been of a vocal concert in the near future. definitely abandoned. Daly's and two . . .

other Broadway theaters were available The class in musical history and in-terpretation will meet in Mrs. Os-borne's study Monday night. or the venture, but the terms asked for the lease of the scenery and costumes, by the board of the Deseret Dramatic

Syndicate so staggered the manager here that he "threw up his hands." Mrs. Wetzell will sing in St. Paul's Upon investigation of prices he dis-covered that it would be cheaper to aurch tomorrow morning.

build an entirely new and duplicate production by the original builders and at the same figure than to lease the old SHARDS AND FLATS.

Emma Nevada is in Paris and is ne-soliating for an engagement in Holat terms asked. Insufficient time rendered it impossible to build new scenery and costumea in time for the opening date, and it was

London critics are now clamoring for "Parsifal." They think that that work is and probably will remain, impossible on the English operatic stage, but it is suggested that a concert performance under Hans Richter would be wel-tomed. declared off for this season. There will be no London production of "Corianton" before the latter part of next November, possibly later, ac-cording to the length of run of the "Darling of the Gods," and the Shakepearean revival which follows it at

Some time ago. Die Woche, a Berlin periodical, offered three prizes of 3,000, 1000 and 1,000 marks, respectively, for the three best for the three best folk-songs by living com-

take a prominent place in the near future. The coming artist in this case is Miss Teresa Radcliffe, the decidedly musical daughter of Prof. Radcliffe, the well known organist. Miss Radeliffe is but fifteen years of age, but the skill with which she handles the bow and the class of music she plays would indicate that she was considerably older than that. For some time she has been one of Prof. W. C. Clive's best pupils and he is very proud of her achievements. Miss Radcliffe is named after her grandmother, who was a

THE LIFE OF LISZT THE "MELODIST."

an manna m R. JAMES HUNEKER, who | public has grown up to them (as it gradually grew up to the works of is writing a life of Liszt, which is to appear in about two years, Bache and Schubert). Herr Wallaschek continues: in two volumes, has recently What seemed at the first perform

gone over the principal works of that ance of "Prometheus" (44 years ago), unheard-of, incomprehensible, and excomposer carefully, and has come to the conclusion that he is "a melodic genius" travagant is no longer strange to the lections good in general, and in in-stances remarkably so. The plano trade is also flourishing, and several houses are selling at the rate of an instrument per day. With the drying up of the roads, people are coming into the city from the country to trade is a several remarked that "Liszt the melodist was modern musical consciousness. have long since accustomed our ears to the free entrance of dissonances, stubborn suspensions and delayed resolutions have almost become a necessity to us, and we do not object in the least to the composer's occasionally giving always more agreeable to the ear than us a hard nut to crack. Our endur-ance also has grown. The public which Liszt the iconoclast." This may in the days of yore was brought up

be true but Liszt seems much less of an iconoclast that he used to in the days when few understood him, and he will ere long be looked on as an or-thodox classic. On this point Richard Wallaschek makes some interesting remarks in the Zeit. Discussing a recent performance in Vienna of Liszt's "Prometheus" choruses, he points out a most important distinction between the works of Liszt and those of most of his

time, undesirable, the many clippings

from western newspapers sent to the

author, which indicate a desire to wake

contemporaries. While their produc-tions have suffered from the lapse of time and have aged perceptibly, his, on the contrary, have been benefited; the ance appeals to us as an agreeable harmony which resolves all dissonances of

CORIANTON NOT DEAD BUT SLEEPING.

noted musician of Florence, Italy.

Frohman---Still an Independent.

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AMES K. HACKETT writes from Philadelphia to the New York Sun: "There is a great deal of talk going about that I am to renounce my allegiance to the independents and am to come back into the fold of the theatrical trust. All I have to say about this story is that it is manufactured out of the whole cloth. I was never more enthusiastic about the independents than I am at present, and to the best of my knowledge none of us has lost any of our fighting blood. The story of my contemplated backsliding was started by press agents of the other side whon I agreed to put my company in 'The Secret of Polichinelle' in Charles Frohman's Garden theater. Mr. Frohman is a member of the syndicate, it is true, independents, all I've got to say but the Garden theater happens to be they don't know me; that's all.'

entirely under his own control; cons quently when my company was thrown out homeless from the Madison-Square and Mr. Frohman was good enough to throw open his doors to me, I was only too glad to accept the offer, particular-ly as it was not necessary for me to book the engagement in any way through the trust's booking agents. It was a business transaction between Mr. Frohman and myself, that was all. first became an independent, not be cause I had any personal grudge against any manager, but because I resented having any firm of booking agents tell me when I should play and when I should not. That, after all, is what all the independent managers are fighting for. I had a perfect right to avail myself of Mr. Frohman's offer and I did so; but if anyone thinks 1 am going to "renig" and go back on the independents, all I've got to say is that

"WHY I LOVE THE CLASSICS."

O the modern drawing room ac- | preciate his genius. The sordid mone maker perhaps cares more for the froth of the stage's attractions, but for every hour spent on Shakespeare is an hour gained for the cause of enlightenment. The liberal patronage accorded the Shakespearean player is evidence that there are dollars in the land for art as for other things.

English literature, would be deprived but for Shakespeare of the one achievement which makes it richer than all the other literatures of the world, and it is the pride of the actor that the great poet was himself a player. I love the classics because they pro-

the interpreter into familiar contact de the real test. Spurs wou in this field count for more than the vapid praise of those who vainly endeavor to with the brains and intelligence of the ommunity. Every little point in a canonize the commonplace. I prefer the arena of the classic drama rather than any other field of theatrical enstandard classic is a subject for enlightened discussion, and the Shakesperean student is lavish of intelligent praise if leavor because it enobles the calling of

the player, and because without it the stage as a popular institution would have no enduring foundation,-Louis erious and well balanced minds can ap- | James.

EDNA MAY TO THE FRONT.

A German Actor Commits Suicide in Full View of His Audience,

annon annon

During this enforced vacation work is progressing on "Corianton's trade Special Correspondence, a beautiful pictorial bird's eye

ONDON, April 5 .- Edna May certainly is coming on, and this determined little woman, whom it

of the principal land marks, Zarahem-la, Antionum, Manti, Bountiful, Siron, has been the custom at home to Sidon river, Jershou, Hogath's ship yards, etc. This map will be a work of dismiss rather disdainfully, may yet do something that will be worth while. art, essentially Aztec in appearance, and will be to "Corlanton" what the chariot race is to "Ben Hur." Since she appeared in "The Belle of New York," Miss May never has been The most prominent authorities on Ancient America are being consulted in its making, among them the aged seen in the United States in a piece suited to her. No actress could have Dr. Augustus Le Plougean, author of "Emigrations to America from 600 B. saved "The Girl From Up There," in which the Syracuse maiden was starred C. to the time of Columbus," and who is bold to state: "There was as much in New York after her London success commerce between Asia and America -it fell flat on both sides of the water. In "Kitty Gray"-her next piec-

400 years B. C. as there is today." Such a map will be attacked and deat the London Apollo, Miss May lended by the most learned men of the t chance and did some really creditable

ounced that they contemplated "dropping into" the "School Girl," a travesty on the Belasco play at His Majesty's "The Darling of the Guards," and that Miss May would contribute a burlesque of Lena Ashwell's performnce of Yo San, the American actress' friends were not sanguine as to the re-sult. But Miss May gave all hands a surprise by furnishing "a study" of the erstwhile "Mrs. Dane," which would

His Majesty's theater. Meanwhile, the author is asked to day, forming excellent advertising. "Corianton" is receiving many splen Thursday, April 21st, 1904. acting as a pretty little baroness with a fickle spouse. Her part in "Three show a clean slate as a basis of con-tract-written acknowledgment of abro-. . . a fickle spouse. Her part in "Three Little Maids" was a rather coloriess did indorsements from such men as Cort, Belasco, Heilig, Gottloeb, Ackertract-It now seems likely that the Aus-Mars. These prizes have now been is vote. The decision was by popu-is vote. There were 53,060 votes. Si-burg. won the first prize with 8,334 votes. The second prize was secured and who come is was by popu-is vote. Though a majority of the board have individuals, that they have no just or legal claim to the play rights, joint ac-tion is wanting. No two members apgation of contract, release, or decree of ADMISSION 50c.

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to be in days gone by, but now he wants the "Earth." Advertised in the Violin, Piano and Organ, Guitar and Man-dolin. Studio 45 W. 2nd North. 'Phone 1720-x. Real Estate columns. Page 8.





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justify the use of some rather strong idjectives, not only for its faithfulness but for its occasional revelations of the true comedy spirit. And now that "The School Girl" is to be followed with a revival of "La Poupee," Miss May has been given the part of the doll-an extremely difficult one, the bestowal of which by George Edwardes upon Misa May, argues a good deal of faith in her had possibilities. And Edwardes generally knows.

Management, H. KLENKE.

the small stockholders' interests

the gun," and "silence" is their watch-Not knowing what to do they do nothing and wrangle on among themselves each jealously suspicious of his brother's motive and with no regard

is earned. The continuous popularity of Shakespeare in America is proof enough that we are not degenerating, for none but Notwithstanding the fact that pub- | pear to agree on any point except to licity concerning "Coriantop" is, at this " prevent the author from making a living by his play. They will "neither shoot nor give up

W

the entertaining music of the Italian opera had not the patience to sympa-

or the author's just rights. All petitions are ignored by

play rights

art.

board. Perhaps in ample time their Christianity will urge them to "do unto others as they would be done by" and

voluntarily disavow any claim in the

view relief map of ancient America-75 years B. C., disclosing the locations

thize with the deep agony of "Prome tor, manufactured by a hothouse theus" in all its musical phases; and afprocess of dramatic schools and ter the audience had endured of neces. managerial bluster, the classics perhaps | sity the threefold exhortations of the mean nothing, but to the veteran of the Oceanides, Dryads, and Subterraneans, it lacked the buoyancy necessary for the appreciation of their blessing. All old days, when fame depended solely upon achievements, the classics are his idols. Education, culture, and reflect this has changed. "Prometheus" has become less wild, in his lament we find the most soulful melodies, his deliver-

have preserved, them through ment the years, and for centuries to come they will doubtless continue to be the heart and soul of the theater. There is ever a pleasure in assuming the roles of Shakespeare, for they bring