

MUSIC AND MUSICIANS

FESTIVAL SOLOISTS.



GUY WOODARD, VIOLINIST.



FRANZ WAGNER, CELLIST.

THE sale of seats for Salt Lake's Third Annual Music festival commenced at the Clayton-Daynes Music store today. Those who have been provided with subscribers' season tickets will have the preference of seats. These are the only tickets good for the drawing of a Kimball grand piano. The committee in charge of the festival announces that the coming event will far surpass any yet given. There will be six musical organizations taking part, besides the famous Chicago Symphony orchestra under the direction of Adolph Rosenbecker, and seven excellent soloists: Aida Hemmi, soprano; Harriet Frahm, mezzo; David B. Dugan, tenor; Frank Kelly, bass; Franz Wagner, cellist; Guy Woodard, violinist; and Myrtle Elwyn, pianist. Salt Lake will be represented by the Tabernacle choir, under the direction of Prof. Stephens; the Choral society and the Ladies chorus, under the direction of Prof. McClellan; and the Festival chorus and the Salt Lake Men's chorus, under the direction of Prof. Coop. The male chorus was recently invited to take part in the festival to assist the Tabernacle choir in the performance of "Cavalleria Rusticana." They will render a selection with full orchestra accompaniment. The program is now being arranged and will be published later. "Cavalleria Rusticana" by the combined Festival chorus and the Salt Lake Men's chorus, and Gounod's

city includes 120 names, those teaching the piano leading, and the vocal teachers following next. Estimating the average income at \$500, this means \$60,000 spent each year in Salt Lake for musical instruction of some kind. The highest incomes reach \$6,000, but only two or three can boast such a figure.

The pupils of Hugh Dougall will give a song service in the Seventh ward meetinghouse tomorrow evening, at 8 p. m. The following vocalists will take part: Misses Margaret Summerhays, Maud Ritter, Ivy Evans, Ivy Houtz, Frances Kelly, Florence Locke, Gertrude Kelly, Alice Webley, Edna Evans and Hazel Barnes; Rulon Robinson, Melvin Peterson, John W. Summerhays, Hugh Dougall.

There was a peculiar mix up in the choir loft of a prominent city church last Sunday evening. At the end of the first and third lines of a hymn there was marked a "hold." The singers failed to observe this, while the organ and orchestra did. The result was that the singers were speedily one bar ahead of the rest of the combination, while the organ and orchestra were one bar behind. The contest was coming out. The singers got straightened out after the second stanza, and then all went well.

The Song Cycle of "The Golden Threshold," by Lehmman, will be given in the First Congregational church on the evening of May 6. Miss Lehmman is also the composer of "In a Persian Garden," selections from which will be given with full recital of the other, by a quartet composed of A. S. Peters, Miss Edna Cohn, M. J. Brines and F. E. Smith.

Mrs. Corinne Hammer will sing Milard's "Ave Maria" as the offertory at the 11 a. m. service in the Catholic cathedral.

The credit for inaugurating the recent agitation that resulted in the complete withdrawal of army bands from civilian competition is given to Charles L. Berry, a member of the Salt Lake local of the American Federation of Musicians, who took the matter up with the federation headquarters in St. Louis. The war department was finally induced to see the law as Congress intended, and the soldier bands can no longer be secured where a civilian band is available.

The first open air-band concert of the season at Liberty park will be given by Held's band of 30 men, tomorrow at 4 p. m. The program includes Overture to "Romeo and Juliet," Beethoven; Overture to "Die Meistersinger," Wagner; "Melody in F" Rubinstein; and a number of popular selections. Held will furnish the band and concert music at 6:30 p. m. in the eighth ward, and 25 in the orchestra. L. P. Christensen will furnish an orchestra for the dance music at the resort.

Local music houses report a fair business for so stormy a week. The demand for rag time music continues in this city, although it has been entirely abandoned in the east. The bands and orchestras there have all given it up. One local house sold this week, three Victrolas, at \$200 each, and \$100 worth of machine records.

S. F. Kimball, manager of the talking machine department of a local music firm, will give a Victrola concert Monday afternoon, at the state university, when the governor and staff and a number of state officials will be present.

Spencer Clawson, Jr., is seriously thinking of buying a grand piano such as obtained in the sixteenth century, as he has noted here a demand springing up in the east for the old time instrument, on which the compositions of three and four centuries ago are being played as they were played at the time they were written, and as they were heard from the great masters.

C. O. Blakeslee will lecture tomorrow at 6:30 p. m. in the eighth ward meetinghouse, on music. He leaves Monday for a two weeks absence in Idaho on a lecturing and concert tour.

Organist Tracy Cannon of the First Congregational church will play every Sunday, for 15 minutes before the time for beginning service in brief recital. His program for tomorrow morning will be "Prelude in A Minor," Chaudvick; "Reverie," Schuecker; "Allegretto in A Minor," Gullmant; For the offertory he will give Bossi's "Andantino," and as the finale, Lemmen's "Postlude in G."

Charles Kent and a number of his pupils will give a song service in the Twentieth ward chapel tomorrow at 6:30 p. m. Among the participants will be Myrtle Brown, Alton Kent, A. W. Anderson, Ora Gill, Thos. W. Winter, Gus Beckman, Dot McMillan, Gilbert Savage, T. T. Burton, Lillian Branning, Carl Weenig, Mr. Kent and the ward choir.

The pupils of Mrs. Lizzie Thomas-Edward will give a musical service tomorrow evening in the Twenty-fourth ward meetinghouse, assisted by B. M. Young, Jr., with his violin. Mrs. Mary Cason, on the piano, and Miss Leann Arnold with organ accompaniment. The participants on the program are: Lotie Brain, Jennie Skolfield, Natha Thomas, Stella Poulton, Minnie Poulton, Ruth Murphy, Mary Katz, Hazel Richardson, Vada Jacobs. Prof. J. H. Paul will lecture on "The Theory of the Beautiful as Related to Music."

The program for the regular fast day organ recital in the Tabernacle at 3 p. m., tomorrow, will be as follows: Variations on a Welsh Air, by Performer. Audience.....Chauvet-Gullmant Meditation in E flat.....Wilkins Old Melody.....Arr. by Performer Marche Religieuse, on Themes from Lehegerin.....Dubois The organist will be Edward P. Kimball, and during the recital, Elder Matt Thomas will speak on "Mormonism."

Mrs. A. G. Andrews has been placed in charge of the music at the Third Presbyterian church. She was formerly choirmaster at the First church for a number of years. Mrs. Andrews is in excellent voice and much interested in her new duties.

The music of the First Methodist church tomorrow has been arranged as follows:

Morning—Organ prelude; anthem, "Lo My Shepherd is Divine." (Concone); Offertory: contralto solo, "Sun of My Soul." (S. Hawthorne); postlude. Evening—Organ prelude; anthem, "Hark! Ten Thousand Voices Sound." (The Resurrection); offertory: contralto solo, "Salve Regina." (Dudley Buck); postlude. Choir director, Mrs. Wm. A. Wetzel. Organist, Edward Kimball.

There will be "An Evening With the Choir" at 6:30 p. m. tomorrow, in the Seventeenth ward meetinghouse, when the singers of the choir will appear in solo, duo, trio and chorus work. The program includes 13 numbers. The personnel of the choir is as follows: Bessie Smith, E. Woods, Emma J. Wakley, Stella Broberg, Hazel Davis, Clarissa Beesley, J. B. Wakley, Alfred W. Peterson, Mary Halliday, Trigue Hansen, D. Nielson, L. H. Nielson and others.

NEXT WEEK'S FREE ORGAN RECITALS

The programs for the tabernacle organ recitals during the coming week will be as follows:

Monday, Prof. J. J. McClellan at the organ. Selection from "Mignon".....Thomas (Arranged by the performer). "Minuet a l'Antique".....Strakozki "The Seraph's Strain".....Wolstenholme Old melody.....Arr. by the performer "Fantasia".....J. E. West

Tuesday, Tracy Y. Cannon at the organ. "Offertoire in A Minor".....Gullmant "In Summer".....Stebbens "The Swan".....St. Saens Choral, "Das Alt Jahr Vergangen".....1st Old melody.....Arr. by performer "Sortie in G Minor".....Lemmens

Wednesday, Prof. J. J. McClellan at the organ. Prelude to part II of "The Apostles".....Elgar "Cantilene".....A. M. Shuey (Dedicated to Prof. McClellan). "Chaconne" for organ.....Stanford Old melody.....Arr. by performer "Hungarian Dance, No. 6".....Brahms March from "Rienzi".....Wagner

Thursday, Edward P. Kimball at the organ. Excerpts from "Faust," Gounod-Eddie Andante con moto.....Gullmant "Offertoire in D Flat".....Kimball Gavotte from "Mignon".....Thomas Old melody.....Arr. by performer "March Solomelle".....Loomis

Friday, Prof. J. J. McClellan at the organ. "Offertoire in C".....Wehly "Cantilene".....R. H. Woodman "Siegfried's Love Song" ("Die Walkure").....Wagner Old melody.....Arr. by performer "Chromatic Fantasia".....Theile

Saturday—Prof. J. J. McClellan at the organ. Grand Choeur.....Wolstenholme Spring Song.....Mendelssohn My Rosary.....Nevin At Thy Sweet Voice.....St. Saens Old Melody.....Arr. by Performer Excerpts from Wagner.

SHARPS AND FLATS

Geraldine Farrer returned to a Salem, Mass., music patron the sum of \$34,000 loaned for the young singer's opera education. Somebody made an enormous profit.

In the matter of the Jumbo concerts, the English are still in the lead. For the Handel-Mendelssohn festival to be held in London, the young Dr. Coven will have command of a choral and orchestral force of 4,000 performers.

"Cavalleria Rusticana" is still a source of wealth to the German. Many alone his opera had 264 performances last season, ending in August, 1908. Of French operas, the most popular in Germany are "Mignon," "Faust," and "Sampson of Dailis."

John Philip Sousa, the popular composer and bandmaster, has gone to North Carolina, to remain until early August. He has just completed a new opera, and will devote himself during the summer to quail shooting and other forms of outdoor recreation.

A society has been formed in Kassel for the purpose of reviving an interest in Spohr, who was not only a great violinist, but a famous composer in his day; his operas "Faust" and "Jesson d'Am" enjoyed great popularity for a time. Today, only his violin concertos have survived. It is not likely that the Spohr will be revived, but his efforts, Spohr's autobiography, on the other hand, will always remain a valuable document, because of its vivid picture of the musical world of his day.

The one whole-souled presentation of American compositions in New York during the present season has been in the work of the American Music Society; and we find this precisely what is to be expected—Western enterprise and originality working in New York City. Just in proportion as the west gains self-confidence, wakes up to the course of the great movements going on in the world, and compels its art products to be accepted in the great centers—just so fast will it come into its own, and have its destined influence upon the entire country. The tendency for this to happen is increasing rapidly, and it is likely to be only

a short time before the movements for the presentation of American works in the great centers will assume metropolitan proportions.

From Brooklyn comes the official statement that the Philharmonic concerts have been the most notable of the musical season during the past 40 years. They were begun in the old Lyceum building at the junction of Clinton and Atlantic avenues, were transferred to the Brooklyn Academy of Music at the time of its erection, and during the period between the de-

Miss Sybella Clayton's Berlin Debut.

THOMAS E. Giles, a Salt Lake boy studying the piano in Germany, has written from Berlin an interesting account of Miss Sybella Clayton's recent debut at the German capital:

"Miss Sybella Clayton was given a great ovation on the evening of her Berlin debut. As is well known by all in touch with Salt Lake musical affairs, Miss Clayton appeared on Feb. 25, with the Philharmonic orchestra of Berlin, playing three great works for piano with full orchestral accompaniment. These were the Tchaikowsky, 'Concerto No. 1, in B flat minor,' the Caesar Franck 'Symphonic Variations,' and the Liszt 'Concerto No. 1 in E flat.' The orchestra under Dr. Kunwald, had a worthy partner for the evening's entertainment, and she certainly acquitted herself with credit, as also did the orchestra, the peer of anything on the continent. The house was well filled. For a slightly built young woman to engage in battle with a band of 55 men, is no small undertaking, and to successfully cope with them in three such colossal and difficult compositions, is a feat of which any pianist may well be proud. The Tchaikowsky concerto is the most perfect example of the modern orchestral type, and there is a struggle between piano and orchestra from beginning to end. After the close of this number, Herr Kant, the manager of the Wolff Concerto bureau, went to the artist's room, and before Miss Clayton's teaching, Mr. Kant, and the orchestra conductor, warmly congratulated her on her achievement.

"He expressed astonishment that such a wee slip of a girl could master such heavy works and play them with the broad tone she gave them. Herr Kant has several such affairs under his direction every week, but he remarked this was one of the surprises of his life. Conductor Kunwald was even more enthusiastic, and wished to hear Miss Clayton's other works for orchestra and piano, as well as solo work, with the idea of having her appear at one of the popular concerts of the philharmonic orchestra, three of

these being given weekly; and four times a season they engage a piano soloist to appear with the orchestra. There are many seekers after this honor, but few are chosen. Miss Clayton is the first one of St. Jonas' pupils to appear here with the Philharmonic orchestra, and is the first Utah artist to make her bow before a Berlin audience in concert of their own undertaking.

"The Berlin papers gave Miss Clayton favorable notices. The Post said, 'The pianist has acquired considerable technical finish for one so young. The delicate parts she gave with a soft, singing touch, and the passage playing, light and flowing, was clearly and beautifully brought out. The young artist made a very sympathetic impression.' The Norddeutscher Allgemeine Zeitung said: 'The artist doesn't lack finish, or taste, but we would say a little more strength would prove an advantage.' The Zeit. Am Montag said: 'The slender daughter of Abdon is a little deficient in strength, but her beautiful touch is capable of great things, while her technique is pleasingly developed. The Berliner Volkszeitung (after roasting another pianist) said: 'Sybella Clayton is in a certain measure the opposite. Her playing leads us more into the minuteness and detail. A very light hand is her characteristic, and makes her the proper interpreter of elegant, graceful works. The daily display of these talents the Liszt concerto gives for the most part rich opportunity.' The Berliner Boisen Courier said: 'The artist showed herself possessed of a light flowing and charmingly worked out technique, demonstrating that she lacks nothing in the line of musical gifts. Had she played the Liszt concerto with a trifle more bravura, and the last movement without so much haste, we think the effort would have been better. With the success she made with the large audience, she has every reason to be very proud.'

It will interest Mr. Giles' many friends here to know that he is doing well in his piano studies. He has recovered entirely the use of his hand, and will study in Paris before returning to this country.

Utah Artist to Paint Many Local Portraits



LATEST PORTRAIT BY JOHN W. CLAWSON.

John W. Clawson, the well known portrait artist, who has spent the last 15 years in California, has returned to Salt Lake for the purpose of painting the portraits of a number of prominent business and society people of Salt Lake, prior to his departure for New York next fall. Mr. Clawson expects to make his permanent residence in New York, after executing his commissions in this city.

Among those whose portraits he will paint before his departure are those of Mrs. Edward S. Ferry and children; Mr. and Mrs. Henry Lawrence; Miss Francis C. Walker, daughter of Mr. and Mrs. M. H. Walker; Mrs. J. Frank Judge and daughter; Mr. Armstrong; most favorably received by the discriminating public of that city. Of the work the Los Angeles Express says: 'J. W. Clawson, who leaves about the middle of the month for New York, where he intends to open a studio and

remain permanently is one of the prominent exhibitors at the Fine Arts league exhibition, and one of the few local artists whose work has been hung on the line.' Mr. Clawson's portrait of the well known Mrs. Haskins (wife of Samuel M. Haskins, the leading lawyer of Los Angeles), has been given the position of honor on the west wall, where it shows to good advantage, somewhat, however, to the detriment of the Innerness painting which hangs next to it. Mr. Clawson has been located in Los Angeles since the earthquake and fire at San Francisco. For eight years prior to the earthquake, he had a studio directly opposite the Palace hotel. While in San Francisco he painted about 250 portraits of the most prominent people there. When the earthquake came the studio contained at least 20 of his most important pictures, besides numerous sketches, and many hundreds of priceless prints and photographs, many of them reproductions of the great paintings of the world. Everything was destroyed by quake and flames. After wandering around the ruins of his home for about 24 hours, Mr. Clawson decided to move to Los Angeles, where he has remained up till now.

Mr. Clawson will, as stated, go to New York to locate permanently. He has a number of commissions to execute locally, and these he will complete before leaving Salt Lake. He expects to be here for three or four months, and will leave for New York the coming fall.

Not More Theaters But Better Ones

THE public demand is not for more theaters. There is an over supply. In good plays there is still a famine, with no prospect of relief next year save that offered by the group of public-spirited citizens who have built and endowed the beautiful home of drama and music in Central Park West. While the coarse arbiters of the American drama are reviving this praiseworthy enterprise, they give no sign of capacity enough to meet the crisis facing them through the total collapse of the most important department of the dramatic art.

They have reduced the independent theater manager of the other days to the rank of janitor. The independent producer, who once got his share of the profits when he had a success, enabling him to bear the losses, has gone to the wall. His successors are spineless creatures who submit to the dictation of men who contend that the play in the United States is on the same plane as the pork packing industry, a branch of commerce to be combined and operated mainly with a view to squeezing the most money out of it. Though profits are indispensable to artistic achievement, the prime purpose of the drama has been so subordinated that both objects have been defeated. Not only is art neglected, but the public is withdrawing its patronage steadily from the plays produced by the imbecile policy of the trust. Decline of the drama artistically has been followed by staggered financial losses. Theaters who will not regard their work as one for which the talent of the estimable pork packer is best adapted.—New York Press.

Indifference or disgust is the growing emotion of the habitual playgoer today. It has been driven in upon him by the rancid and the incompetent that playgoers as a rule has passed from the realm of luxury to the domain of desperate boredom. The circus comes as a blessed relief, and the season for outdoor sport is hailed with uncommon gratitude.

Not will change come over this gloomy aspect until it goes from bad to worse. While such men as Klaw & Erlanger dominate the Harrison Gray Fiske kind, while such a musical comedy as "Miss Innocence" and such dramatized rubbish as "An Englishman's Home" represent the utter drift of theater trust effort to lift the theater out of the doldrums, there can be no improvement. The theater cannot but resign the playgoer to the producer of imbecilities and talent. New blood will not run unless it snuffs its tainted fingers.

The trust must fall to its ruin of its own weight, and in place of those that have set out to rule or ruin the drama, there must come to the command a class of producers and managers who will not regard their work as one for which the talent of the estimable pork packer is best adapted.—New York Press.

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