

Music and Musicians

SALT LAKE shared the thrill of pride that Ogden must have felt a few weeks ago when the newspapers recorded the splendid reception given the Ogden Tabernacle choir at the Lewis and Clark exposition. Many said they would like to hear our Junction City friends in the Tabernacle in Salt Lake, and Prof. Stephens in a letter of congratulation to Prof. Halliwell invited him to bring

to leave for Maine, her native state, where her tour will open in Bangor on Oct. 4, after which she will travel across the continent, giving one concert here.

"The production of Schubert's 'Babes in the Wood' at the new Lyric in Philadelphia last week was a special event, as more money is said to have been lavished upon the opening than anything of recent years. Among the musical numbers in the opera are two written by Harold Orloff of this city.

next one will be held on the afternoon of Oct. 2.

As soon as Manager John Spencer of the Symphony orchestra, returns from an out of town business trip, a meeting will be held of the directors to talk over the prospects for the coming season. As all the members of the orchestra are busy employed this fall and winter in the various houses of amusement, some effort will be required to arrange for bringing the men together; however, it is believed that this can be done, and a series of successful recitals given.

Miss Agatha Berkhoel, chorister of the First Methodist church, has just recovered from several days of illness, and is able once more to actively attend to her duties.

The church and ward choir of the city are reorganizing for the fall and winter work, and many proposals to favor the public with something extra on Christmas.

SHARPS and FLATS.

Alice Nielsen will sail for this country on Oct. 3, arriving in New York six days later. Miss Nielsen's con-

er-Hane, principal violinist; F. V. Radollet, principal flute; and Carl Preusse, the famous French horn. Conductor Paer is now in Europe engaging players to take their places.

A Prussian military journal has tabulated the programs of the concerts given by military bands at the Berlin Zoo during the summer of 1905. It is the same old story of that burst "Wagner bubble." Wagner is far in the lead; at 214 concerts, 17 of his pieces were heard 80 times. The waltz composers Strauss came next with 221 and 155 performances respectively. Beethoven also was not neglected, being represented 59 times with 19 compositions.

Two young artists who will tour the western states together are Miss Elsie Raegge, the Belgian cellist, and Miss Marie Nichols, a young violinist, whose fame promises to equal that of Mandl, Pirelli and Leroy Hulse. Miss Elsie Raegge, though only 21, is recognized as the foremost woman cellist before the public and her services are in constant demand. Miss Nichols played last season with the Boston Symphony and other famous orchestras and her work won universal praise.

A Munich journal says that Mr. Corti offered himself for the post of conductor of the New York

JUDITH ANDERSON AND HER FOREIGN TEACHERS.

With Miss Judith Anderson's consent, I shall give away for the benefit of the many Salt Lake vocal students who cannot go to Berlin, some of the secrets of voice culture she discovered over there, and imparted to me as her "teacher-confessor."

In her studies with Little Lehman, the great dramatic singer who was for many years the leading German soprano of the New York Metropolitan opera, she found that this eminent singer would permit no student to study selections of any sort until after two years' patient work on exercises. She is also an advocate of the "nasal" or "head resonance" method, which might be called French, as it originated in the requirement of nasal sounds peculiar to that language.

Miss Anderson's studies with Frau Lehman were not exactly an arduous task. She found that the German found Madame Corelli—with whom she began—very satisfactory, and demanding less time to finish. Though even with her she was not allowed to do a thing but practice tone production on

the vowels e o o (or e u) for eight months and the entire practice had to be done in Madame Corelli's presence, requiring a lesson daily. Miss Anderson says: "I have often had to sing on one tone for 10 and 15 minutes before I could place it just as Madame would have it. But I consider the results well worth the labor, though it was often very trying."

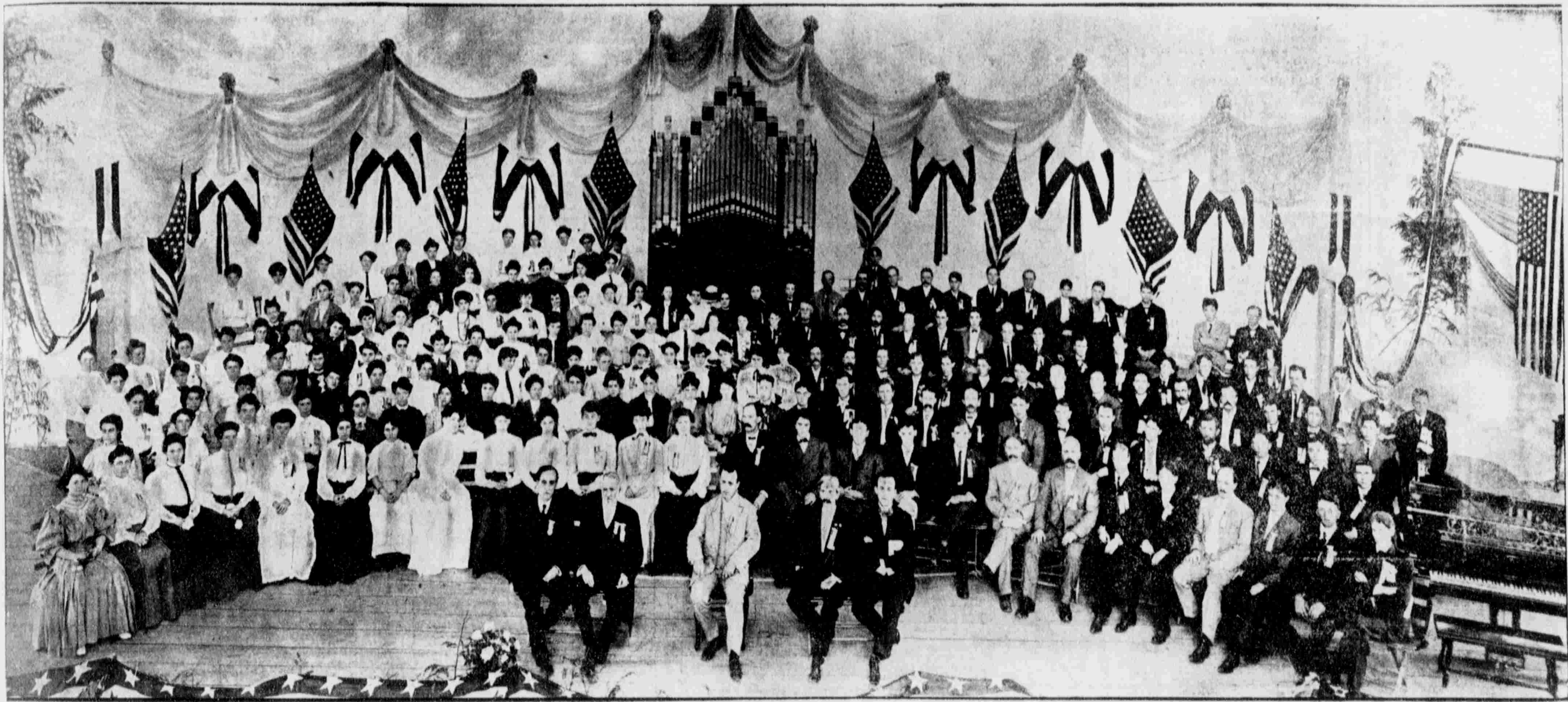
Thinking that she might make more rapid progress in England, as she desired especially an insight into oratorio singing rather than opera, she and her mother moved from Berlin to London, where she studied under Mr. Visetti, Madame Tait's teacher. After what she considered a fair trial she was convinced that though he was doing splendidly for Miss Tait, Madame Corelli was by far the best teacher for her, so she returned for another year to the teacher whom many term the "German Marchioness." She adds: "I had the privilege of listening to several of the best teachers in Germany give their lessons; still I am convinced that though each had good points, Madame Corelli excelled them all in method and results."

EVAN STEPHENS.

his new and forthcoming play, "Major Barbara," which he candidly describes as "a terror." He says: "It is simply an ethical discussion in three long acts—actually in four, as there are two scenes in the third. It will be a public charity to warn all romantic playgoers to keep away from it, as I have thrown them over completely. The acting will be fine, of course, but the play is a terror. It is like the last scene in 'John Bull's Other Island,' spun out for three hours and a half. It will try the faithfulness of the audience."

Doesn't Mr. Shaw want to be taken seriously by anyone? It looks that way, for of late he has made almost as much fun of his worshippers as Browning did of the Brownings. Not long ago when the Actors' Fund people produced his 10 minutes skit, "Parsifal, Poison and Petrification," Mr. Shaw advised "the more earnest of his disciples" to see it several times in succession, and now comes this rap at "the faithful." It really is too bad of Mr. Shaw.

Even the successful comedian, it seems, is not without his grievances. One of them is the appropriation of his "sage." On this point a bitter complaint comes from George Graves, the funny man of "The Little Michus," at the London Dally. "It's all very well," says Graves, "for composers to talk about musical copyright, but there ought to be a copyright in gags. For



THE FAMOUS OGDEN CHOIR WHICH WILL BE HEARD IN THE SALT LAKE TABERNACLE ON MONDAY NIGHT

(From a Photograph Taken in Festival Hall, at the Lewis-Clark Exposition, Portland.)

his singers to the capital, assuring him of the heartiest co-operation in the event of acceptance. Several causes contributed to the choir's inability to come before this time. But on Monday night it will be heard in a program of choice numbers, selections being made from the Portland repertoire. The local interest will be heightened by the fact that Prof. McClellan's "Irrigation Ode" is to be the principal offering, with Emma Lucy Gates singing the leading role. Mr. McClellan will act as accompanist and Willard Weihe, who, on the trip to the fair, as a choir soloist, was designated the "Mormon Sayer" by the Portland press, is scheduled for two vocal selections. Altogether the coming of the choir will be a red-letter affair in local musical circles. And in the meantime our Ogden visitors may know that a right royal welcome awaits them in the big choir city.

Following is the full program of the excellent concert arranged for Miss Judith Anderson's concert at the Tabernacle, Friday evening next:

- PROGRAM.
1. Hallelujah..... Handel
Tabernacle Choir and Organ.
 2. Gypsy Love Song..... Schubert
Boscoe E. Ensign and Tabernacle Choir.
 3. Aria from "Sonata of Dalia".....
Miss Judith Anderson.
 4. Aria from "Sonata of Dalia"..... Ernst
Mr. Willard Weihe.
 5. "Kaiser Du Das Land"..... Thomas
b. Haden Roslein..... Schubert
c. Sauerjantzen Sondag..... Ole Bull
d. Solfi Ode..... Brahms
Miss Judith Anderson.
 6. Love Death (From Tristan and Isolde)..... Wagner
b. Berens..... R. Kinder
Mr. J. J. McClellan.
 7. "When Twilight Comes" Stresskil
"Lullaby" (Words by Lydia D. Albert)
c. "Love's Greeting"..... Lane Wilson
Judith Anderson (voice)
Willard Weihe (violin)
 8. Baritone Solo, "Ermal"..... Verdi
Horace E. Ensign.
 9. "Large"..... Handel
Judith Anderson and Organ.
 10. "Gospel Restoration" (Chorus with Solo)
Judith Anderson and Tabernacle Choir.

When Emma Eames comes to Salt Lake next month to sing in the Tabernacle, she will be the first of the rolling palace cars controlled by the Pullman company. Henry Wolfsohn, who is managing the Eames tour, has arranged with the company for the car "Gipsy," which is now out of commission and in the hands of the decorator of several of Madame Eames' most intimate friends who are acquainted with the likes and dislikes of the beautiful American singer. The attendance for the car, with the exception of the Pullman, are to be brought from all over the country with her when she comes to this country, and will be put into commission immediately on her arrival in this country, when she is

entitled, "As You Engaged," a duet, and "I'm Fond of You," a sextette. The Philadelphia papers mention the two numbers favorably. Young Orloff has been with the Schuberts all summer, assisting in the preparation of "Babes in the Wood."

Miss Emma Lucy Gates supposed she had made her farewell bow in Utah last Monday night. Demands for her services, however, came in so thick and fast (accompanied by inducements which no student making her own way in life could afford to ignore) that she has decided to accept several other engagements before she leaves for New York. She will therefore sing in Eureka tonight, at the Tabernacle with the Ogden choir Monday night; and in Ogden Wednesday night with the same organization. Her concert in Park City last Wednesday, in which she was assisted by Prof. Weihe and McClellan, was a handsome success both artistically and financially. She expects to leave for New York Oct. 7.

The Tabernacle choir is out in full force now at every rehearsal, and is accordingly making fine progress.

The final organ recital to be held in the Tabernacle this season will be given next Tuesday afternoon by Prof. McClellan. The program will be especially selected and be almost entirely devoted to Wagner, concluding with the great Tannhauser overture.

Word from Berlin states that Mrs. W. S. Loomis is making very satisfactory progress in the study of piano music under the best instructors to be obtained.

Violinist W. C. Clive has composed a pretty little pastoral entitled "A Melody in A," for the violin and piano, which he has dedicated to Dr. W. C. Dart. Such of Mr. Clive's friends as have heard the composition are much pleased with it.

The Imperial Men's quartet will sing tomorrow afternoon at the Y. M. C. A. men's meeting.

The choir of the First Congregational church will sing tomorrow morning, which he has dedicated to Dr. W. C. Dart. Such of Mr. Clive's friends as have heard the composition are much pleased with it.

The new musical bureau established in this city by Fred Graham is proving successful, and of convenience to local musicians.

Sousa is reported to be worth \$400,000, and to be still making money.

Efforts are being made to organize a regular stringed quartet with which to give chamber music in a regular series of recitals.

Local music houses are endeavoring to outdo each other and all former piano displays at the coming state fair, and this year's effort promises to be especially creditable.

Local military band music has been in great demand the past week in the city by Fred Graham is proving successful, and of convenience to local musicians.



MISS JUDITH ANDERSON.

Who Will Be Heard in the Tabernacle Next Week for the First Time Since Returning from Her Studies Abroad.

cert tour will begin on Oct. 15 in Chicago.

Paul West is to write a new musical comedy for Edna May, to be produced next season.

Hugo Goette says his protegee, Jan Kubelik, holds the English record for receipts over any instrumentalist now before the public and over any violinist of the past 100 years. Kubelik drew over \$8,000 in three concerts in one season in Cleveland.

Mme. Gadske sang Brunhilde in an opera festival Wednesday, Friday and Saturday nights last week with such effect that Prince Regent Leopold of Munich, Germany, be stowed upon her King Ludwig's order for art and science.

Ensl Paul's Pittsburgh Orchestra will be composed almost entirely of new members the coming season. Seventeen members have returned to Europe, their contracts having expired. Among the number leaving are Herman Bey-

to manage the Irving Place theater for three years, and at the same time help run the Metropolitan Opera House, and play some of his roles. Posaart, however, declined. After his retirement from the directorship of the royal Bavarian theaters, he will establish a dramatic school in Munich. He is also busy writing his memoirs, which will include much of interest relating to Wagner and King Ludwig II.

MRS. MARTHA ROYLE KING.

Will resume her vocal classes Monday in her studio, 265 Commercial Club building. Mrs. King is returning from the east, where she has been securing new music and studying the latest methods in vocal culture as taught by the greatest instructors in America. Voices tested free by appointment. Bell Telephone 693.

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GILLETTE "RILES" LONDON GALLERY.

Special Correspondence.

LONDON, Sept. 16.—William Gillette as "Sherlock Holmes" made friends with London, and London was particularly well disposed toward him and his comedy "Clarice," produced here this week at the Duke of York's theater under the Frohman management. But despite all this friendly feeling the first night was something of an ordeal. Gillette's nervousness intensified his peculiarities; his voice was tense and did not carry well at first, and his accent worried the gallery. But that out-spoken portion of the British public began to grumble. "Speak up," shouted some one. "Shut up," observed other galleries to the one who had thus rudely interrupted. "Humph," he retorted aggressively, "I paid my money to hear something and I don't hear it." "Huh!"—a remark not calculated to steady Mr. Gillette's nerves. There were long silences, too, intended, no doubt, to heighten the dramatic effect, but successful only in conveying the idea that the actors had forgotten their lines and were struggling for a word whereof to improve. These blank spaces in the dialogue grew so frequent toward the end of the play that the audience began to titter. At the final curtain the applause was more friendly than enthusiastic, and there were indications that the pit and gallery had it in mind to "boo" if Mr. Gillette could be tempted out to make a speech.

Yet there is plenty to enjoy in "Clarice." It is the old story of the elderly guardian in love with his adorable little ward. A rival convinces him that he has consumed, and he manfully sends the girl away. Then it occurs to the hero that maybe the wicked rival was putting in a job on him, and by pretending that he has taken poison and is about to die, he induces the rival to confess, and all ends happily. That is about all there is to the plot. It is the incident and the ingenious device of business that the skilled hand of the dramatist is revealed. Particularly successful is the grim old negro woman who rules with a rod of iron and a heart of gold the household that consists of "Dr. Carrington," the guardian, and "Clarice," his ward. This part, played by Lucille La Verne, together with the bewitching beauty of Marie Doro, who, like the title of the play, seems likely to contribute more than anything else to the measure of success that the play seems likely to have when it settles down to its gait. In "Dr. Carrington," Mr. Gillette has provided himself with a part that always seems to be on the point of becoming worthy of the actor without ever becoming anything in particular. The incident and the ingenious device of business that the skilled hand of the dramatist is revealed. Particularly successful is the grim old negro woman who rules with a rod of iron and a heart of gold the household that consists of "Dr. Carrington," the guardian, and "Clarice," his ward. This part, played by Lucille La Verne, together with the bewitching beauty of Marie Doro, who, like the title of the play, seems likely to contribute more than anything else to the measure of success that the play seems likely to have when it settles down to its gait.

George Bernard Shaw recently received a request which all others have most calculated to make his blood boil. He was invited to collaborate with William Shakespeare. Of course, he refused point blank. The suggestion came from Arthur Boucher, who is meditating a revival at the Garrick of a play, "The Merchant of Venice." Boucher is considering several little devices which he thinks may serve to make the bard's work still more impressive, one of them being a scheme that would have the German Sax-Meiningen company

which recently produced "The Merchant" with extraordinary success. It consisted of giving each supernumerary a certain individuality which preserved the background and atmosphere of the time. Boucher thought this might be improved on by supplying the various "sapes" with little characteristic utterances, and it was these which he asked Mr. Shaw to supply.

In declining to do so, Shaw wrote, "celebration of the theater generally means giving names to a play you didn't write. I don't very well meddle with another man's play, except on his own invitation, and at any rate, with his consent. And I only expressions I know characteristic of a Venetian sixteenth century crowd could not possibly be reproduced on the stage of the Garrick without shocking other Catholics or the Puritans out of their senses." Meanwhile Mr. Shaw has been vouchsafing certain information regarding

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instance, my late part in "Veronique" went on tour, every gag was repeated, every bit of business faithfully copied—doubtless by instruction; and the result was that if I went to a large provincial town myself I would probably be told, in patronizing tones, that the other men were just as good. When a comedian is original it is abominable that everything he does should be immediately pirated. Surely I should be able to protect the product of my own brain. People are actually trained to copy every movement and every inflection, and what is the result. Provincial audiences see the imitations first, and first impressions go a long way. It is radically unfair. For example, I left "Veronique" to join this present place, "The Little Michus," but although the artist playing my part now is using every gag I ever put in, does the public know whose work it is? Not a bit of it? The program states "Lyrics and music by So-and-so." Scenery by So-and-so, but never does one see "gags and business by the poor unfortunate originator—even an acknowledgment is denied him." CURTIS BROWN.

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