

# Music and Musicians

It will be a surprise to many people to be told that such a concert as Patti's, which brought \$5,500 into the house, could result in a loss to anyone concerned in it. The truth is, however, that Patti's managers are anywhere from \$1,000 to \$2,000 poorer as a result of her appearance in Salt Lake City. Under the contract with the Salt Lake Theater, for whom Manager Pyper handled the event, the Robert Grau company, incorporated, received 85 per cent of the gross receipts, which gave them \$4,675 as their share, the other 15 per cent being divided, after the payment of local expenses, between the Theater and the Tabernacle choir.

The \$4,675 received by the Grau company was just \$350 less than they had to pay Patti, as she is guaranteed \$5,000 for each concert she gives, no matter what the receipts may be. In addition to this, they had to pay the other performers, and the traveling expenses, items which, as above stated, may have run anywhere from \$1,000 to \$2,000. At the same time the Grau people did not complain. They are a long way ahead on the tour thus far, as the receipts in the larger cities averaged from \$8,000 to \$10,000—and as Patti wanted to sing in the great Tabernacle, they were very willing to take chances here. In San Francisco and Los Angeles they expect the Salt Lake shortage will be very handsomely overcome.

People who are not accustomed to deal with large crowds of people indulged in the usual wild estimates of the attendance at the Patti concert. Guesses running all the way from 5,000 to 8,000 were heard in various parts of the house. The exact attendance was under 4,000, the box office figures running as follows, in round numbers: 1,800 at \$1.00; 1,200 at \$2.00; and 450 at \$3.00.

There were besides this, anywhere from 200 to 300 on complimentary tickets, attaches, etc. This is, of course, exclusive of the choir, which numbered 400 more.

"Ho for Los Angeles!" is now the cry that is animating the Tabernacle choir.

Much interest was manifested by the

choir members Thursday night over the excursion proposition. Director Stephens placed the matter before them minutely in all its phases, encouraging them to consider it favorably, offering his own and his counselors' services gratuitously to help put the matter through successfully both from the artistic and financial point of view. The total expenses of the trip would be between \$55 and \$60 for each person, including railroad fare to Los Angeles and return, with Pullman service for 15 days, board for 12 days, cost of advertising, management expenses, soloists, caterers, etc.

The proposition was made that each individual member making the trip pay the total amount, \$10 of it within three weeks, as a guarantee of good faith, the balance two weeks before starting; then, after the excursion is over, whatever sum had been raised from concerts at home and enroute, as well as in any other way pertaining to the excursion, should be divided up equally between the singers, thus reducing the total \$55 or \$60, as much as possible. By general request the vote on the proposition, and the handling of names was deferred for one week, that each one might thoroughly consider, and consult interested parties, parents, employers, etc., before pledging themselves to go.

The general desire to make the trip was quite evident, and if a sufficient number of the singers see their way clear to raise the amount necessary, there is but little question that southern California will hear the choir before another April is over. None of the trips thus far have included Los Angeles, and that the famous choir from Salt Lake, would have a royal reception in that city goes without saying.

Miss Nettie Olsen, one of Salt Lake's promising young musicians, has opened a piano studio at 323 Tenth East street, for beginners as well as advanced pupils. Miss Olsen was a pupil of Prof. Pedersen, and has won favor in music circles by her excellent work in recital.

The piano market has been lively the past week, but mostly with the sphere of operations of a house that is going out of business; some other dealers are complaining that until this is over there will not be "much in it" for the remainder of the local trade.

President A. H. Penbody of the Orpheus club is giving that organization some energetic attention, with the hope



WALTER A. WALLACE,

A Young Salt Lake Basso Who Will Be Heard Here Soon.

Walter A. Wallace is a young Salt Lake who will be heard in a recital in his home city in the near future. Mr. Wallace is the son of Henry Wallace, the well known business man, and has been abroad for the past three years improving his fine basso voice. And from what intimate friends say he has succeeded admirably. Besides his teacher, who is Madame Corelli, of Berlin, speaks of his voice in a manner most reassuring. In letters to two of her other pupils, Miss Ramsey, who is now touring the northwest, and Miss Gates, who is in New York, Madame Corelli writes in terms of highest praise of Mr. Wallace's capability as a soloist.

and expectation of enlarging it, infusing more life into it and making it more than ever a body of singers of whom the city may justly be proud.

The large attendance at last Sunday's Tabernacle organ recital, is regarded as an indication that these pleasant and instructive occasions will be better attended than ever in the spring when the regular recital season begins again.

Messrs. Hegner and Virgo listened with great pleasure Monday afternoon, to Arthur Pedersen play his violin. They advised him by all means to take a thorough course of study either at Brussels or at Leipzig, and said he was

cago under W. S. Matthews. She has made great progress.

There is much adverse opinion in this city on the style of ethics adopted by the morning paper writers who reported the Patti concert of last Monday night, and especially is fault found with the characterization of the concert as "a memorial" affair. It is held that there was no occasion whatever for the flippancy and off hand manner in which Madame Patti was referred to, as she was worthy of more serious treatment. One matter that really called for criticism, the morning papers entirely overlooked, and that was the diva's singing one of Harris' songs; a musician refers to this as a noticeable lapse from artistic discrimination, and says he believes that she was paid a good, round sum of money for doing it, otherwise she would not have put a song of that character on her program. This, however, hardly seems credible.

Willard Weihe has discovered a composition for a violin bow rosin, that is claimed to be superior to anything of the kind in the markets.

Miss Nora Gleason has now 15 singers in her Cathedral choir, all conscientious, trained vocalists, as she will not take any who are not ready and willing to work. Miss Gleason, in accordance with the revised policy of the Catholic church, is now giving more attention to the Gregorian style of music, and the more stately and soulful compositions will be honored by their use.

Following is the program for tomorrow evening's band concert in the Grand theater:

March, "The Midnight Flyer" (new).....Hager  
Caprices, (a) "Dance of the Fire-flies" (new).....Losey  
(b) "An Arabian Scout" (new).....  
Solo for cornet, "Barcouge" from "Jocelyn".....B. Goddard  
Mr. Held  
(a) "Gloria" from Mozart's 12th Mass.....Mozart  
(b) Baptiste's "Pilgrim's Song of Hope".....  
Saxophone solo, "Serenade".....Titl  
Earl Mackay.  
With flute obligato, Mr. Bendixen.  
Baritone solo, "The Lost Chord".....  
.....Sullivan  
Charles Kent.  
With band accompaniment.  
Ballet music from "William Tell".....  
.....Rosini  
(a) "The Passing Soldier" (new).....Arnold  
(b) "King Rag" (new).....Green Smith  
Overture, "Lullaby".....Wallace  
First time here.

## SHARPS AND FLATS.

Mr. Walter Damrosch does not approve of the production of "Parsifal" in America, but he is living comfortably on the crumbs that fall from Mr. Conried's table. Having given several profitable performances of "Parsifal" selections to Carnegie Hall and Harlan audiences, he is going to give a downtown orchestral concert tomorrow night at the Academy of Music, with a program devoted chiefly to "Parsifal." And next Wednesday he will once more lecture at the New Lyceum theater on the same opera—an objectionable production, to be sure; but, after all, business is business.

Madame Melba last Monday night visited the Metropolitan Opera house to see La Boheme. She bought four balcony seats, refused a box offered by the manager, and went up three flights of stairs with her party, to the consternation of Herr Conried. Two days later Madame Melba said that Haddon Chambers bought the tickets.—Mirror.

New York is "Parsifal"-mad, says the World. At the first performance there of this work, on Christmas eve, there was that fierce tension that so happily has been described as the emotion of the masses. The circumstances that brought this about have been set forth at length, and many a prophet predicted that even a second performance would put another phase to the "Parsifal" question. But the second performance has come and gone, and still the public is "Parsifal"-mad.

The Hungarian ten-year-old violin prodigy, Franz von Vecsey, is captivated by one European city after another. During his recent sojourn in Vienna, a journalist asked him who were his favorite composers, and how long he had to practice a piece. He replied: "Bach, Wenzlowski, Paganini. The most difficult pieces I like best. I practice a new piece four or five days, never longer. First I play it a few times from the notes, then I know it by heart." But he likes his tin soldiers and other toys better than his violin. What he dislikes most is to be kissed by so many "aunties," as he calls all women, and he said, with a twinkle in his eyes, that he referred those who wanted to kiss him to his papa, or, if ugly, to his impressario.

The Frankfurter Zeitung of Dec. 15 prints the full text of the silly manifesto of the Berlin Wagner society in regard to "Parsifal" in New York. One sentence in this document befalls the fact that Wagner's opera is to be "wantonly produced in the realm of dollars, for spectators who can scarcely have any conception of the true nature of Wagner's art and in all probability never will have any." The Frankfurter Zeitung comments on this: "This attack is not merely insulting—it is positively stupid for we are convinced that the New York performances will be witnessed by many a lover of art, who is a passionate devotee of Wagner, and who has heard 'Parsifal' in Bayreuth often enough to know it by heart. At any rate, Americans have for many years constituted a large proportion of the Bayreuth audiences. If the powers that be at Bayreuth now wish to have a falling out with the Americans, that is their own affair. For our part, we did not feel justified in printing the above insult without protesting emphatically that it is entirely uncalled for."

It is pleasant to note that "The Messiah" is still occasionally given and well appreciated in America. On Dec. 25th the Oratorio Society of New York presented the oratorio in Carnegie Hall before an immense audience. The soloists were Lillian Blauvelt, soprano,

Janet Spencer, contralto, George Hamlin, tenor, and David Bispham, bass.

Patti's prices in San Francisco range from \$2 to \$5 a ticket.

Nat Goodwin has found Ned Royle's play "My Wife's Husbands" unsuited to him, and has ceased presenting it.

Mrs. Ned Royle is playing one of the leading parts in Augustus Thomas' new comedy, entitled "The Other Girl," lately produced at the Criterion theater in New York. The New York Herald says the comedy is one of the brightest of the season.

The first play to be produced at the Manhattan theater, New York, under the reduced schedule of prices will be "The Virginian," with our old friend Farnum in the title role.

Al Hayman, head of the Theatrical Trust, commenting on the proposition to reduce prices from \$2.00 to \$1.50 in New York, says: "Anything like a calamity cry is instigated by people who don't know what they are talking about. It's rubbish. For seven years New York has enjoyed the most prosperous theatrical times it ever knew. If there comes a little bad business it is no reason to suppose that everything is going to smash. They have little duries in Wall street, but bankers keep on doing business just the same. The rents are not reduced any."

The London papers speak glowingly of Mary Anderson's artistic work in her recent appearance for charity. She not only acted, but sang, and she is said to have an excellent contralto voice. Her dramatic renditions were a reading from Romeo & Juliet and the Sleep Walking Scene from Macbeth. Her last appearance in America was at Wallace's theater in 1888, but although tempted by some munificent offers, she has always refused to return to the stage.

## HUMOROUS.

"The reason why so many people go in to politics," remarks the editor of the "Crown City Eagle," in accord with his well known humorous disposition, "is that it's a heap easier to raise a point of order than to raise a corn of corn."—New Orleans "Times-Democrat."

Miss Reader, how strange it would be if fashion should go back to the old-time brass knucklers on front doors who seek to learn whether or not rubber boots will wash ashore, but the results will not be conclusive. Out of 100 men falling from the roof of a ten-story building, 99 will be killed, yet one may survive for some reason unaccountable.—Boston Globe.

The experiments of the deputy sheriff at Herculano Beach, who seeks to learn whether or not rubber boots will wash ashore, but the results will not be conclusive. Out of 100 men falling from the roof of a ten-story building, 99 will be killed, yet one may survive for some reason unaccountable.—Boston Globe.

"Dat wuz mighty poor comfort dey give Brer Thomas on his sick bed," said Brother Dickey.  
"What dey tell him?"  
"Preacher told him dey wuz a bright prospect ahead of him."  
"En when he say ter dat?"  
"Tol' 'em dat what wuz a-worryin' er him—it wuz so bright it wuz blazin'."—Atlanta Constitution.

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