

MUSIC AND MUSICIANS

THE big Orpheus club concert planned for next Monday evening will be in some respects the most important musical event of the season. The club is noted for its choice of fine musicians for its concerts in the past, but never before has it made the attempt to bring to Salt Lake a quartet of such singers as Campanari, Rappold, Martin and Jacoby, the four stars who will be here for that event. The first named musicians, not alone as a vocalist but as a 'cellist of note' and as a pianist of rare ability. Although for some years past his time has been devoted almost solely to his vocal work, he is so gifted as a cellist that it is said he could take leading place if he gave his attention to the instrument alone.

Madame Marie Rappold is a singer of such note as to rank with Sembrich, and her work with the Concord Metropolitan Opera company has placed her in the lead as a soprano of wonderful force and power. Among her favorite roles are those of Marguerite in "Faust" and Salome in "The Queen of Sheba."

Madame Josephine Jacoby the contralto, is an American singer who is said to possess that wonderful dramatic quality in her voice which means so much in an opera singer; she has made a wonderful success on the stage.

Signor Riccardo Martin, the tenor, is said to be second only to the great Caruso, and his concert tour this year has been a series of triumphs. From Portland, where he was heard last week, come the most extravagant words of commendation and applause. Besides these singers the Orpheus club itself will be heard in a new way, that is, with the accompaniment of the great organ to their big number, "Largo," those who have heard the rehearsals say they have never sung anything half so well.

The Salt Lake Symphony orchestra will be called together by the new leader, Prof. McClellan, and Business Manager John D. Spencer, tomorrow at 12 o'clock, on the stage of the Salt Lake Theater, to discuss plans for one or more concerts to be given during the coming winter. All are requested to attend.

Messrs. Burt and Carlquist, who are varying their activities as real estate men by handling the University of Utah lecture course this year, announce a specially attractive event next Wednesday evening at the Salt Lake Theater. The occasion will be the appearance here of four noted artists, Horace Dabney Carr, Edwin M. Shonert, Florence Gertrude Smith and Earl J. Fouts, and the program they have prepared will be especially attractive. Holders of season tickets for the university course will have the first choice of reserved seats on application at the theater box office Monday morning. Mr. Burt says the course will consist of seven events, and that \$2,300 has already been subscribed.

On the evening of the 28th inst., a testimonial concert will be given in the Salt Lake Theater, to Arthur Pedersen, the promising young violinist, who will appear on the program with Willard Wehe in Bach's "Concerto" for two violins. There will also be solos from the best known artists and the Salt Lake Symphony quintet, and a quartet consisting of Arthur Pedersen, violin; Ole Jorgensen, cello; Prof. Pedersen, piano; and Prof. McClellan, organ. Manager Pyper has courteously donated the house for the occasion.

Arthur Pedersen is about to return to his musical studies in New York, after spending a pleasant summer vacation here with his parents. He is a member of the New York Philharmonic orchestra, of which the noted Russian musician Safonoff is the conductor, and is studying under Gustav Danneberg, leader and first violin of the stringed quartet of his name. Mr. Pedersen has already made quite a reputation for advanced work.

Following is the personnel of the choir that will participate in the program to be given at the dedication of the new organ in St. Mary's cathedral next month:

Soprano—Mrs. J. W. Curtis, Mrs. C. C. Shide, Mrs. J. Hal Moore, Mrs. P. L. Hannafin, Misses Lottie Owen, Lily Whelan, Margaret Harley, Florence O'Neill, May O'Neill, Mildred Cuddy, Mary Holiday, Constance Reese, Lulu Ryan, Lillian Armstrong, Clara Parker, Claret Gardner, Ella Canning, Naomi Sawyer, Emily Roberts.

Altos—Misses Alice Farrell, Emily Kuntz, Agnes Cuddy, Eleanor Heringer, Jennie Scofield, Rosemary Holland, Mamie Lindsay, Mrs. L. Smith, Mrs. W. Silverstone, Mrs. M. E. Kingdon, Mrs. J. K. Masonheimer, Mary Jenkins, Mrs. J. F. DeGroot.

Tenors—M. J. Brines, A. J. Duquesne, O. Veltz, G. Zanotti, A. Brain, C. A. Leckie, J. L. Grimm, G. Evans.

Basses—J. W. Curtis, G. Scott, J. Faure, T. C. Crawford, T. Loyland, W. Hackett, N. Vete, O. Neiderweiser, L. Smith, R. Trainer, R. Canning, F. Leh-



HORACE DABNEY CARR, BASSO CANTANTE.

Who Heads the Concert Company with Which the University of Utah's Winter Course of Lectures and Concerts Will be Opened at the Salt Lake Theater Next Wednesday Evening.

mann, A. J. Bruneau, J. J. Barch, L. B. Eddy, G. Bush, E. Bush.

Misses Florence and Mary O'Neill will sing Lohengrin's "Ave Maria" at tomorrow's 11 a. m. service in St. Mary's cathedral.

Mr. Held has been notified by the adjudicators of the recent band contest at Albuquerque that his band rating in that contest has been fixed at 695-700; 95 for general ensemble work, and 100 points each for attack, tune, solo playing, phrasing and expression. With such a record as this,



RICHARD JOSE.

The Well Remembered Minstrel Tenor, Who Appears at the Salt Lake Theater Next Week, in "Don't Tell My Wife."

against the many bands that were brought to Albuquerque. Mr. Held would fain be content. Before leaving Salt Lake, he had Walter Sims drill the reed section, and A. S. Zimmerman drill the brass winds so thoroughly that the players could almost play their parts in the entire program with their eyes shut.

A quintet has been organized from the members of the Salt Lake Symphony orchestra, viz., Mr. Midgley, first violin; Mr. Gronemann, second violin; Mr. Press, viola; Mr. Jorgensen, cello; J. J. McClellan, piano. The organization is meeting every morning in Prof. McClellan's studio, where they are playing quintets by Bach, Dvorak, Schumann, Schubert, Beethoven, Sinding and St. Saens. Stringed quartets and quintets are becoming more popular in this country.

"lank-haired" musician, but his full locks always gave him a distinguished appearance.

Mr. Leonard Lieblich contributes this capital story: "On a certain occasion a young man asked Mozart to tell him how to compose. The gentle Wolfgang Amadeus made answer that the questioner was too young to be thinking of such a serious occupation. 'But you were much younger when you began,' protested the aspirant. 'Ah, yes, that is true,' Mozart said with a smile, 'but then, you see, I did not ask anybody how to compose.'"

The death of Sarasate has once more raised the question: "Why has Spain done so little for music compared with Italy?" Evidently, the African influence was too strong to be overcome. On that point Ford wrote, 60 years ago, that "good music, whether harmonious or scientific vocal or instrumental, is seldom heard in this land, notwithstanding the eternal strumming and singing that goes on there." But, he adds, "Let none despise the genuine songs and instruments of the Peninsula. . . . The sad tunes of these oriental ditties are still effective, in spite of their antiquity. . . . and the simplest are by far the most ancient. Ornate melody is a modern invention from Italy; and, although in lands of great

intercourse and fastidiousness, the conventional has ejected the national, fashion has not shamed or silenced the old airs of Spain—those howlings of Tarshish."

Richard Strauss has completed his new opera, "Elektra." To a Berlin journalist who visited him at Garmisch, Bavaria, he said that the score was already in print, and that he was busy correcting the proofs. He explained that the orchestral score would be in the same style as that of "Salome," and that the text is almost verbatim that of Hofmannsthal's play. "I look on 'Elektra' as the personification of revenge; the circular goddess of revenge, I have characterized her musically, making the part one for what is called a 'hoch-dramatische' singer. It is not yet decided who will assume it at the first performance in the Dresden Hof-theater, although Generalmusikdirektor Schuch, who will conduct it, has been to see me twice at my villa. . . . It is because of a feeling of gratitude that I have decided to let Dresden produce 'Elektra' first, for this institution was the first which dared to stage my opera 'Parsifal,' and to comply with all the artistic demands made by my 'Salome.' . . . In January, 1909, 'Elektra' will be given in Dresden, in Friburg, the Royal opera in Berlin, under Leo Blech."

ARMY BANDS VS. MUSICAL UNIONS.

THE secretary of war does not agree with the contention of the Federation of American Musicians that army bands shall be forbidden to compete with civilian bands on any and all occasions. The following Washington, special to the Leavenworth Times gives the attitude of the department in detail, and it will be read with interest by all local members of the musical union as affecting their relations with the regimental band stationed at Fort Douglas.

Following close on a decision which prohibited army bands playing in competition with local bands, the war department yesterday sent out a circular which will affect union musicians who have been fighting against army bands. Under the decision made public yesterday army bands may compete with civilian musicians, under certain limitations.

In the circular, the war department interprets the law passed at the last session of Congress, which forbids army bands playing in competition with civilian musicians. The decision declares that the word "musician" in the law is taken to mean a professional musician who follows music as a profession, and not as a side issue. Only professional musicians who make their living by their music alone are to be considered. This will practically remove all re-

strictions from the employment of army bands from Fort San Houston at San Antonio civilian affairs, as practiced by all the members of the musical union follow other trades and professions. The war department also holds that a civilian band protesting against the employment of an army band must demonstrate that they are competent musicians, as otherwise there can be no competition. Following are the three important points covered in the circular:

"It has been decided that army bands and members thereof can play outside the military post when satisfactory assurance is given the commanding officer by persons employing the band, that there are no local organizations of musicians who desire to compete for the employment.

"If they have not the requisite ability it is evident they cannot compete, as army bandsmen are excellent musicians and devote their entire time to music.

"Civilian musicians must, as individuals or as bands or orchestras, show they have the necessary organizations and ability, and that they are musicians in the proper sense of the word; that is, they must continuously be employed as such, and not follow the profession as a secondary occupation."

THE AKER FAMILY.

In the last days of the Republic there was no family which was more distinguished than the Aker family. In the first decade of the twentieth century, hardly a paper or magazine but had some reference to one or the other of them. The most distinguished of them was Muck R. Aker, a native of Alaska, and Rebato T. Aker. It is not clear now what the relationship of these three was, although it is known that they were closely connected. Many of the best authorities believe them to have been brothers, but it is hardly likely that three men of such diverse characters could have been the sons of one father.

It seems more likely that Rebato T. Aker was the son or possibly the brother of one of the Aker family. United States Senator from one of the principal commonwealths at that time. There are authorities who deny this relationship, and insist that for Aker belonged to a collateral and insignificant branch of the Aker family of which Rebato T. Aker was by far the ablest representative.

As to Muck R. Aker, there is no doubt that he was closely connected with a certain Confessionist by the name of No-Pass Robert B. Aker, a resident of the bridgehead, then known as Brooklyn.

There are some genealogists who believe they have traced the family back as far as the First American Revolution and who aver that they were all descendants from a common religious man who was called Q. U. Aker, who came to this country and settled first in Pennsylvania, but this statement is substantiated on philological grounds only.

Rebato T. Aker was immensely wealthy, and history tells of a bitter feud between him and his followers, and the followers of one Frank B. E. Aker, a distant cousin.

Both Nature, Aker and Muck R. Aker were noted for their literary abilities and their vivid imaginations, although their work lay along different lines, the former devoting himself to the study of biology and animal life, the latter attending solely to political and social phenomena.—Lippincott.

MORGAN'S BUNGALOW.

Of all the many clubhouses at Newport, the least known and most unpretentious outside and inside is the Gravesend Fishing club, owned by J. P. Morgan. It is a small wooden house one story high, painted red and about five miles out on the ocean drive.

Mr. Morgan owns a stretch on the ocean front, with plenty of rocks upon it, and uses it simply for lobster feasts. He rarely spends more than three or four days there each year and these are generally about the end of July or the beginning of August.

A special lobsterman and fisherman is employed by Mr. Morgan. The traps are placed in parts of the sea which are not frequented by the commercial fishermen, consequently the largest and choicest lobsters are caught by this expert deep sea caterer. The natives say that for several weeks before the arrival of Mr. Morgan the feeding grounds of the lobsters are stocked by dropping down a big supply of certain food stuffs calculated to attract and draw the crustaceans toward the Morgan traps. After a batch has been caught the lobsters are placed in a large submerged crate and sunk in a nearby inlet, where they are generously fed and kept in prime condition. Here they feed and swim around the bottom until they are taken out for Mr. Morgan's table.

When the Corsair leaves a full supply of lobsters is taken out of the crate and put aboard the yacht. At the clubhouse the lobsters are prepared and served by two colored cooks from Baltimore, a man and wife. These are kept on duty from October while the lobsterman and fisherman is an all-year-round employee. Thus, for the opportunity of enjoying his favorite lobster feasts for a few days out of the year, he owes Mr. Morgan about \$2,000 for salaries, maintenance,

etc., or perhaps \$500 for each feast. Soon after the Corsair anchors in Newport harbor a telephone message from the New York Yacht club is sent to Gravesend announcing the master's arrival, and then the attendants get busy, for they know just what will be wanted. Very often Mr. Morgan goes direct from his yacht to his red painted clubhouse, where fine, luscious specimens of the Rhode Island lobsters are awaiting him.

The clubhouse has one long main apartment, which is used as a dining and lounging room, and two other small bedrooms opening off it. These have simple cottage furniture and beds. At the end of the dining room is an old fashioned fireplace, in which on damp and stormy days a roaring wood

fire is kept going. Near by is a cosy wicker chair, in which after his lobster dinner Mr. Morgan sits and enjoys a good cigar. Sometimes he seeks one of the corners of the veranda, which extends around three sides of the house, and plays solitaire. Long iron piers have been built far out into the sea to enable the fishermen to catch the big bass—some of them weighing 30 pounds—which are usually abundant at this point.

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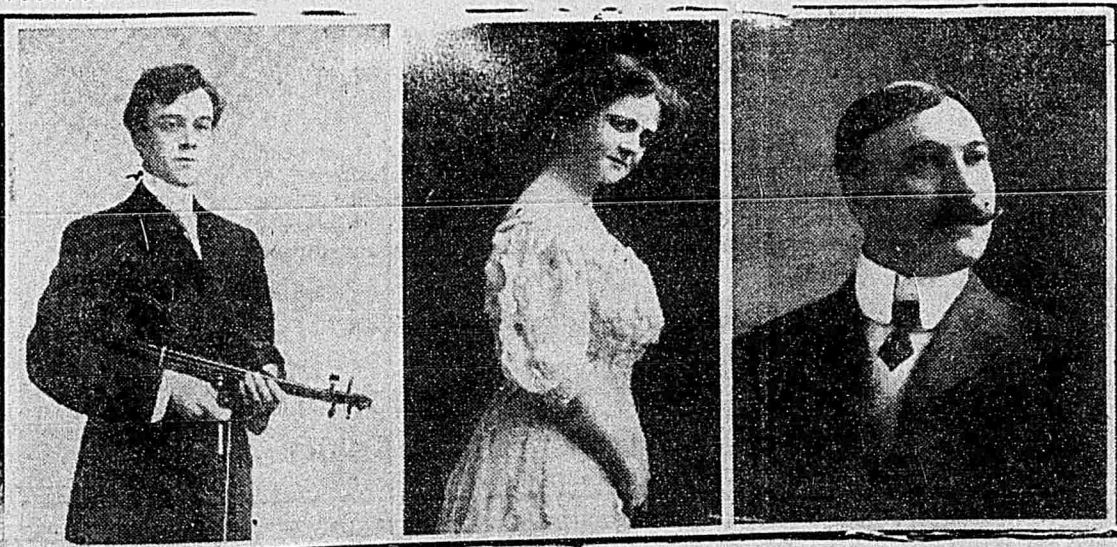
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