MUSIC AND MUSICIANS

THERE is a great deal of anticipation over the Gadski program at the theater Monday evening. The numbers will be made up entirely by Gadski herself, with the pianist, Frank LaForge, rendering two solos.

The full program is as follows:

I.

Old songs—
"My Mother Bids Me Bind My Hair" .....Haydn
"When the Roses Bloom" ....Reichardt
"Menuet d'Exaudet," "Venez, Agreable Printemps" ....XVIII Century
"Phillis Has Such Charming Graces" .....Young
"The Lass with the Delicate Air".Arne
Gadski.
Piano solo, "Gavotte," with variations .....Rameau (1685)
Mr. Frank LaForge.

II.

"Love is Forever" .....Brahms
"The Message" .....Brahms
"With the Water Lily" .....Grieg
"In Evening Stillness," "Expectancy" .....Frank LaForge
"Zueignung" .....R. Strauss
Gadski.
Piano solo, "Nocturne in C Minor" .....Chopin

III.

"Traume," "Isolde's Liebestod" (Isolde's Love Death) .....Wagner
Gadski.

* * *

The biggest attraction which the Colonial announces for the season will probably be the coming of the Lambardi Grand Opera company, which is now filling an engagement in San Francisco. The company includes a big list of principals headed by Madam Campoli, dramatic soprano, with a full chorus and orchestra; there are 115 people in the company, and the prices will be advanced to $2 or more. Every night sees a change of principals.

* * *

The big orchestra which will accompany the rendition of "Rabette" at the Theater Wednesday night, has been trained and recruited by Prof. G. W. Thatcher, who is in charge of the music department of the Agricultural college at Logan. The principals and the chorus are also from the ranks of the students.

* * *

The pupils of Hugh Dougall will give a song service in the Twelfth-Thirteenth ward meetinghouse, tomorrow evening, at 6:30 o'clock. The participants will be Misses Edna Evans, Maud Riter, Ida Morris, Ivy Evans, Elma Young, Irene Kelly, Hazel Barnes, Margaret Summerhays, Mrs. Louis Callister, and Messrs. Ben Hopworth, Spencer Cornwall, George W. Keddington, J. W. Summerhays, John Aird, Raymond Brown, Frank Platt.

* * *

Charles O. Blakeslee presented Miss Tena Rasband in a song recital last Wednesday evening, at his Templeton studio, when she was assisted by Miss Keddington and William Holmes. Miss Rasband's program included MacDowell's cycle of songs, "From an Old Garden," Mascagni's "Ava Maria," "With Verdure Clad," from Haydn, and other selections. Arias from the "Messiah," by Mr. Holmes, and a St. Saens number by Miss Keddington. Miss Rasband sang with ease, and was especially good in her diction and intonation.

* * *

Members of the Symphony orchestra are disturbed over a rumor emenating from an irresponsible local yellow daily, that there would be no more recitals this season, because of the high priced orchestra. The musicians say the prices really charged were small, as compared with the regular union charges which in this case were not adhered to, one dollar being for each rehearsal and $3 for the recital. The reduction was practically a gift on the part of the musicians to help along a praiseworthy cause. There is some talk of the directors of the orchestra taking official cognizance of the rumor, but whether they do or not, it may be taken as certain that they have nothing but feelings of appreciation for the labors of the musicians, and that they fully realize the concessions the members have made.

* * *

At the First Congregational church tomorrow morning, the quartet will sing Barnby's "Crossing the Bar," and Fred Smith will sing a bass solo, "Eternal Goodness," by Hawley. Organist Cannon is to play the "Lost Chord," as a prelude, Guilmant's "Elevation" in A flat for the Offertory, and choral from "Judas Maccabeus" as the postlude.

* * *

The Salt Lake Choral society has changed the time of its weekly meetings from Monday to Tuesday nights, in Christensen's hall.

* * *

Miss Mae O'Neill will sing Gaff's "O Salutaris," at tomorrow's 11 a. m. service in the Catholic cathedral, as the offertory. In the Mass, E. J. Duquesne will sing the tenor part, and Norman Vote the baritone.

* * *

Bandmaster Held has organized a vocal quartet in his band to carry the voice parts in selections calling for singing; it includes, Messrs. Kelson, Atkins, Stevens, and Midgley. Mr. Held has also organized "The Olympia Brass Quartet" for playing on the lake at Liberty park, away from the pavilion; the personnel being Messrs. Westover and Johnson trumpets, and Singree and Ohlin, trombones. A bass clarinet will be added to the band ensemble next season, Thomas Nicholls being the performer.

* * *

James Burke will sing a tenor solo, as the offertory in St. Mark's cathedral tomorrow morning.

* * *

Charles Kent and a number of his pupils will give an evening service of song tomorrow evening, at 6:30 in the Seventeenth ward meetinghouse, assisted by the ward choir. The following will participate: Charles Kent, Misses Lillian Browning, Edna Morris, Pearl Renshaw, Ora Gill, Dot McMillan, Myrtle Brown, Mrs. Beatrice Thomas, and Messrs. Charles Growton, Thomas W. Whitaw, T. T. Burton, Jack Kent, Gilbert Savage, Carl Wenig.

* * *

Thursday evening's musicals at the University club was attended by over 300 members and their ladies. The opera of "Pagliacci" on the Victrola was much enjoyed, only had the attendant given the names of the singers, and the names of the scenes, the audience would have understood better. It would also have been a good thing if the click of billiard balls and loud conversation down stairs have been cut off for the time being. At the conclusion of the opera, there was dancing for over an hour to orchestral music. There were a number of beautiful costumes, and the entire occasion was much enjoyed. The social committee had charge.

* * *

It is settled that the next spring Musical Festival will be given in the Salt Lake theater, instead of the Tabernacle, with five performers, two of which are to be grand operas in concert form.

* * *

The L. D. S. U. orchestra of 35 pieces is making a good name for itself. Its first appearance last Thursday morning, at chapel exercises, made a good impression.

MADAM GADSKI,

The Great Operatic Soprano, Who Comes to the Salt Lake Theater, Monday Evening, Under Fred Graham's Direction.

SHARPS and FLATS

Mme. Marcella Sembrich on Saturday evening last celebrated the twenty-fifth anniversary of her operatic debut and at the same time said farewell to the stage of the Metropolitan Opera House, New York, the scene of so many of her triumphs.

Ysaye, the famous Belgian violinist, comes to America next season with a $60,000 guarantee for 40 concerts. His American season opens Nov. 15 and closes Feb. 15. Ysaye will be accompanied throughout the tour by his brother, Theophile, the pianist.

Twenty letters by Chopin to his friend Fontana were sold at auction in Berlin the other day for $600. Five Brahms letters went for $42. Fifteen Wagner letters brought $290, and a Wagner manuscript, a dedicatory composition for the hotelkeeper Kraft.

Here is a German opinion of Elgar's symphony, from the Frankfurther Zeitung: "Patriotism had much to do with the critical fuss made over it (in London.) It is as good as 'The Dream of Gerontius,' but no better. There are very beautiful passages, but between them there are long stretches of dreary music.

Mme Wagner will soon be involved in other troubles, "Parsifal" is to be produced at Buenos Ayres this year, in spite of her protests. The title role is to be sung by Fiorello Giraud, who sang Siegfried in the Milan performances of "Gotterdammerung" last season. In New York "Parsifal" is gradually regaining its old popularity. It has already been sung twice this season, and will be given twice more, on the birthday of Lincoln and Washington.

In a dispatch to the Musical Courier after the Dresden premiere of Strauss' "Electra," Arthur M. Abell said:

Schumann-Heink's phenomenal portrayal of Clytemnestra, however, was the clou of the whole performance. Her rich, resonant voice, with its wealth of color and emotional quality, and her irresistible intensity and passion in acting, brought the audience to its feet, and the great artist received an ovation that easily marked the greatest success of her life. Schumann-Heink's participation alone, if nothing else, is bound to make "Electra" the ringing operatic sensation of the decade. The vast house also cheered Strauss to the echo, bringing him out twelve times to bow his thanks, and Von Schuch and his orchestra were tendered a separate tribute of applause.

"The Montreal Herald feels aggrieved because the Evening Post does not accept Elgar as a great composer, and declares that "the sheer would come with slightly better grace and more point if the United States had any signs of ever approximating to greatness. The truth is that they have not." But we have! Horatio Parker has written choral works quite as good as Elgar's and Paine, Chadwick, and Foote have composed orchestral pieces as good as his, if not better. The American supremacy lies, however, in the field of piano music and song. Here McDowell towers miles above any Englishman. There is a melodic freshness and individuality and a harmonic originality in his music that no Englishman has ever equalled. The problem why the English, who have achieved such greatness in all the other arts, have never done any immortal work in music has not been solved.—New York Post.

Tabernacle Music Rendered in The Past Twenty Years.

THE recent notable renditions of "Elijah" by the Salt Lake Choral society have set in motion much comment on the dearth of serious music in Salt Lake of recent years. Investigation, however, develops the fact that in the past twenty years, Salt Lake has given as much attention to classic and serious music as any other city of her size, and no doubt, more so. Of course, the tabernacle has been the place where most of these productions were heard, and a glance over such programs as Prof. Stephens has kept in the past two decades, reveals some very interesting facts. Neither are the programs complete, or the list would be considerably increased. Over 500 compositions in all have been given, and selections from the works of nearly all the great composers of the last 200 years have been rendered. The following interesting list, which was compiled for the "News," does not include the regular organ ceritals given under Prof. McClellan, but only the works for which Prof. Stephens has acted as director.

THE MASTERS REPRESENTED.

GERMAN—Bach, Handel, Mozart, Mozart, Haydn' Schubert, Beethoven, Spohr, Mendelssohn, Weber, Schuman, Meyerbeer, Gluck, Brahms, Wagner, Goldmark, Strauss.

FRENCH—Auber, Gounod, Sain' Saens, Bizet, Thomas, Frank, Delibes, Guilmant, Berlioz.

ITALIAN—Rossini, Bellini, Donnizetti, Verdi, Mascagni, Lear, Leoncavallo, Lalo.

ENGLISH—Bishop, Ford, Balfe, Randegger, Costa, Sullivan, Genman, Richards, Parry, Gwent, Jenkins, Evans, Taylor, and Elgar.

AMERICAN—Lowell, Mason, Chadwick, Price, Seebeck, Buck, Davis, McDowell, Nevin, Herbert, Von Fielitz.

RUSSIAN—Glinka, Tschaikowski, Rosenbecker, Glayounow, La Forge, Paderewski, Moskowski.

SCANDINAVIAN—Grieg, Svendsen.

HUNGARIAN—Liszt, Dvorak.

SELECTIONS RENDERED.

BACH—Motett, double chorus, "I Wrestle and Pray" (choir), Preludes and fugues, organ. (Radcliffe and McClellan.)

HANDEL—"Messiah," entire and selections, "Judas Macabbeus," two choruses, two solos, and march, about 30 numbers in all.

MOZART—Selections from Twelfth Mass, "Magic Flute, "Don Juan," choir and soloists, sonata.

HAYDEN—"Creation," three choruses and one solo, and a performance of "The Spring" from "Seasons," in the tabernacle by the Choral society.

BEETHOVEN — Choruses from "Mount of Olives" and "Ruins of Athens," choir and Choral society. Overtures and movements from symphonies (organ, Daynes, Radcliffe, McClellan), and orchestral solos, both vocal and violin, sonatas, piano.

SCHUBERT—Songs. Chorus, male voices, unfinished symphony, overture, orchestra.

SPOHR—Oratorio, "Last Judgment," parts only rendered in public; violin solos (Weihe and Y Saxe).

MENDELSSOHN—Eight selections from "Elijah," two choruses from "Hymn of Praise," one chorus and one solo from "St. Paul." Forty-third Psalm, double chorus, instrumental selections, organ and orchestra, in all about 18.

WEBER—Overtures to "Der Freyschutz," "Oberon" Jubel overture, Konzertstuck (organ and orchestra), vocal solos and duo from two operas.

MEYERBEER—Solos from "Huguenots."

GLUCK—Overtures, solo, Orpheus.

BRAHMS—Vocal and instrumental selections.

WAGNER—Choruses from "Tannhauser" and "Lohengrin" (choir), one complete program from these two operas. (Miss Tout, organ and choir.) Overture "Tannhauser," "Vorspiel," "Lohengrin," "Pilgrims' Chorus" and "Evening Star," "Parsifal," selections "Tristan and Isolde," etc. (organ), also selections from all Wagner's operas rendered by bands and orchestra. Nordica, Gadski, and others. Possibly 20 in all.

RICHARD STRAUSS—Goldmark, "Queen of Sheba," solo, orchestra and other selections.

AUBER—Finale act 1, "Massaniello" choir.

GOUNOD—One concert of "Faust," selections from "Queen of Sheba," "Romeo and Juliet," "Redemption," march, "By Babylon's Wave," tabernacle choir, and soloists, about 25 in all.

ST. SAENS—Solo, "Samson and Delila."

BIZET—"Carmen" selections, orchestral and three vocal solos.

THOMAS—"Mignon" selections, vocal and organ, "Hamlet" selections.

BERLIOZ—Selections, band and orchestra.

GUILMANT—Organ (McClellan), and organ and orchestra.

DUBOIS—Organ selections (McClellan).

WIDOR—Organ selections (McClellan).

ROSSINI—"Stabat Mater," complete, Metropolitan Opera company. Selections from same by the choir, and home soloists, "William Tell" overture ("Moses in Egypt" was taught to the choral society, but never given).

BELLINI—"Norma" selections. Two choir choruses. Overture (orchestra) and the trio; two selections from "La SomnamHula."

DONNIZETTI—"Lucia" sextett and chorus, "Mad Scene," two duos, "Favorita" and "Daughter of Regiment" choruses. (This was given complete, ten performances, 32 years ago in the theater by the Stephens opera class). Finale to act 3, "Lucia di Lamermoor," also two or three solos from this opera.

VERDI—One evening of "Il Trovatore," Finale act 2 of "La Traviata," duets and solo. Opening chorus and finale act 2, "Ernani," two solos, solo "Nabucco," Chorus, "Lombardi," finale to act 2 of "Aida," chorus, finale act 1, "Aida," tenor solo "Aida."

MASCAGNI—"Rusticana" Easter music (choir). Selections, organ and vocal, "Intermezzo," etc.

LEONCAVALLO—Two complete concerts of music from operas "Prologus," etc., often.

LALLO—Spanish Rhapsodie.

BISHOP—Part songs.

FORD—Part songs.

BALFE—"Bohemian Girl" selections.

COSTA—"Naaman" chorus, quartette.

RANDEGGER—One chorus and one solo.

SULLIVAN—Complete "Golden Legend," and four songs.

GERMAN—Three dances, Welsh Rhapsodie, bands and orchestra.

RICHARDS—Two choruses and one solo.

PARRY—Five choruses. One duet and one song.

GWENT—One part song.

JENKINS—One chorus.

EVANS—One part song.

ELGAR—One chorus. Two instrumental.

TAYLOR—Complete "Death of Minnehaha," Chicago Festival chorus, "Hiawatha's Wedding Feast," Chicago Festival chorus.

PINSUTI—One part song, three songs.

LOWELL MASON—One anthem.

CHADWICK—Songs.

BUCK—"Light of Asia," complete work. Two sacred choruses. Six songs. About 20 numbers.

McDOWELL—Indian Suite, orchestra, "To a Wild Rose," organ.

NEVIN—Songs.

HERBERT—Cello solo, one vocal.

VON FIELITZ—One orchestra.

ROSENBECKER—One orchestra.

DAVIES—One quartett.

PROTHEROE—Two choruses and three songs.

LA FARGE—Two songs.

GRIEG—Five instrumental, two songs.

SVENDSEN—Two orchestras and song.

OLE BULL—Two songs. Two violin.

KJERULF—One song.

LISZT—Two orchestra.

DVORAK—One orchestra. One vocal.

CHOPIN—Five piano. One organ.

HOME COMPOSERS.

Tullidge, Careless, Ballantyne, Beesley, Smythe, Thomas, Daynes, Stephens, McClellan, Shepherd, Parry, Knobell, Richards. Over one hundred selections (not including hymns).

In addition to this list, there is a wilderness of lesser composers represented in the achievements of Prof. Stephens' singers during the last twenty years. The list is too numerous to print, but it includes practically every composer of any prominence known to the public.

Paderewski Says The Boston Orchestra Is Leader

MR. IGNATZ JAN PADEREWSKI, Polish pianist and composer, arrived yesterday on the Kaiser Wilhelm der Grosse, of the North German Lloyd line, to make a short American tour under the management of Mr. Charles A. Ellis. He will make his first appearance in this country this season in Boston, Feb. 12, coming to New York on Feb. 18.

"It is more as a composer than as a pianist that I come to America this time," said Mr. Paderewski yesterday. "I have just finished the symphony which is going to be produced by the Boston Symphony orchestra—it is a sort of symphonic poem— and that is mainly what has brought me over here. I shall not play in many concerts, not more than 30 or 35, at most, and those mostly with the Boston Symphony orchestra or other similar organizations.

"Since I was here last year I have played at a few concerts in England, but the last five months I have passed at hard work at my place near Lausanne, where, I am delighted to say, many of my American friends visited me last summer.

"I have devoted all my attention of late to the symphony. It is extremely long, and will take more than an hour and a quarter to perform. It took five months to compose it, and I am satisfied.

"It was my ambition to have the symphony produced first over here, and by the Boston Symphony orchestra. Its excellence has been attained by uniformity of direction and conducting, and also by continuous playing together.

"The orchestra in the Conservatoire in Paris is a fine one, but it lacks spirit. Its members, impelled by ultra-republican ideas, resent authority and don't like to work hard. Now that M. Messager is conductor, however, we shall expect great things. The Imperial orchestra in Dresden and the London Symphony orchestra are fine, but the Boston Symphony is the orchestra par excellence."

Mr Paderewski is accompanied by Mme Paderewski, a secretary and a Polish friend. Mr Jenty», who has come over to pay his first visit to the United States.—New York Herald.

The Bancroft-Lewis Attraction

THE appearance here during the coming week of the famous psychologist, Dr. Gilbert Bancroft, and Mme. D. Lillian Lewis, impersonator under the U. of U. lecture course, is an event that is causing a great deal of favorable comment, as Dr. Bancroft has been for many years the leading psychologist of this country and Australia, and today stands as an authority on normal and abnormal mentality, criminology, sociology, insanity and original psychological research. In his lecture entitled "Hoodoos" on Thursday evening, in Barrett hall, he will explain many of the most mysterious happenings along the line of psychic phenomena.

On the following evening, Dr. Bancroft will give his discourse upon the art and science of loving, entitled "When, Whom and How to Love," a musical lecture entertainment, and a big laugh producer.

Mme. Lewis, who ably assists Dr. Bancroft in each performance, is a singer and impersonator of ability, and will give a versatile repertoire of vocal and literary selections, impersonations and readings.

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RECORD FOR JANUARY.

According to the foregoing lists, the six books which have sold best in the order of demand during the month are:

1. The Trail of the Lonesome Pine, Fox $1.50
2. Peter, Smith $1.50
3. Lewis Rand, Johnston $1.50
4. The Man from Brodney's, McCutcheon $1.50
5. The Red City, Mitchell $1.50
6. Out of Doors in the Holy Land, Scribner $1.50

In addition to the above we have a large stock of other popular books of the day.

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LAND OPENING

At Gooding, Idaho, February 5th, 22,080 acres to be opened under the Carey Act. Reduced rates via Oregon Short Line, February 5, 6 and 7. Limit February 15th. See agents for rates and further particulars. City Ticket Office, 201 Main St.

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