

MUSICIANS

fine rehearsal last Monday night, in the Y. M. C. E. auditorium, with a large attendance and increasing interest. Manager Graham reports subscriptions for festival tickets as being received in gratifying amounts.

The program given at the dedication of the Ogden Tabernacle organ Monday evening, has been printed in a form suitable for preservation, and includes 23 selections; while classical, the program is at the same time popular in the matter of intelligent selection. It could hardly be improved upon. The program is as follows, and this slip might be preserved for reference in marking up local organ concert programs: "Overture" (Von Weber); "Palm Sunday" (Maffei); "Spring Song" (Mendelssohn); "Intermezzo" (Gallert); "Old Melody" (McClintock); "The Sea with Its Pearls" (Pinsuti); "Funeral March" (Chopin); "Hallelujah Chorus" (Handel); "Evening Star" (Wagner); "Elijah's Bridal Procession" (Wagner); "Andantino" (Lomana); "Toccata and Fugue" (D minor, Bach); "The Lord Now Victorious" (Mascagni); "Enchanted Bells" (Haberber); "The Levant" (Saint-Saens); Gavotte, "Mignon" (Thomas); "Chant Seraphique" (Gulman); "Chorus, 'Sleep Gentle Lady'" (Bishop); "Pilgrims' Chorus" (Wagner); "Tannhauser" march, (Wagner).

Anton Farwell, the lecturer on "National American Music," will appear at Provo, Feb. 1; at Lehi, Feb. 2; at Logan, Feb. 4, and in this city, Feb. 5, under Professor Graham's management. Mr. Farwell gives lecture recitals presenting original compositions for the piano on American themes based on stories for the past five years. He has identified himself with the movement for American music to which cause he is the first to wholly devote himself.

SHARPS and FLATS.

Madame Calve has finally emphatically denied her reported engagement to a wealthy American. She says the whole story was a fable without foundation.

Enrico Caruso has purchased 530 acres of land in Putnam county, N. Y., and will lay out a game preserve. The tract contains a farmhouse and outbuildings and the price paid was \$10,000.

Mascagni has signed a contract with the director of the Scala, in Milan, to compose a new opera, which is to be given at that theater in 1908. The book is to be written by Luigi Illica.

Virginia Earl is about to desert musical comedy and appear in vaudeville in a new one-act comedy without music, entitled "The Man From Worcester," which has just been written for her by W. M. Cressy.

Felix Weingartner has just created somewhat of a surprise by the publication of a new book, in which he advocates the changes in the orchestration of Beethoven suggested by Wagner.

George W. Chadwick's tone poem, "Cleopatra," which was recently played by the Boston Symphony Orchestra in Boston, is included in the list of new compositions to be performed at the Philharmonic concert in London in the spring.

Liszt's oratorio "Christus" has been performed at Stuttgart for the first time.

The following pupils of Miss Nora Gleason gave a piano recital last Tuesday, in her studio: Mary Shuttles, Marion Upton, Carrie Krebs, Elsie Aures, Pearl Lake, Eugenia Mercier and Gladys Hegney. The last two children played the same selection, and as to which one did the best, the prize, a silver ring, was awarded to Eugenia Mercier.

The Orpheus club has got into good working order with 35 members. The club has arranged to sing for the Epworth league of the First Methodist church on the evening of March 14 next.

It is understood that Mr. Weihe will return to the Orpheus orchestra next month. He only left because he could not play every afternoon, and retain his regular salary. The management has arranged that he will not have to appear afternoons except on Tuesdays and Saturdays.

Prof. W. C. Clive has composed a musical curiosity in the way of a double reversible score for violin and piano. The sheet is laid on a table, with a violin on each side, one person reads down the score, in the regular way, and the other reads down the score also, the latter's ending being the other's beginning.

Prof. J. J. McClellan and Willard Weihe gave a recital Wednesday evening, at Lehi, before a large and appreciative audience. Prof. McClellan has had a busy week of it, Monday night, officiating at the opening of the Ogden Tabernacle organ, Wednesday at Lehi, and Thursday night at the Woolgrowers' concert in the Tabernacle.

The Daynes-Torrey Music company is giving Saturday evening concert in the Hooper block warerooms, and has secured a 20x40 foot apartment adjoining, which will be used hereafter for recital purposes.

Miss Lottis Owens will sing an offertory by Franz Abt at tomorrow's 11 o'clock service in St. Mark's church.

Miss Nora Gleason has begun her annual labor of arranging for the St. Patrick's day entertainment in the Tabernacle. She will have 150 children to train for the various parts.

The music section of the Ladies' Literary club will give a musical on the evening of Tuesday next, when the following program will be presented:

"Pavilion" Schumann
"Honor and Arms" Handel
"Le Reve" Gollferran
Overture from "Tannhauser" Wagner-Liszt
Selections from "Orpheus club" a. "The Maidens" Brahms
b. "Schmerzen" Wagner
"The Broken Melody" Van Blen
Albert C. Press.

The management is under Fred Graham's direction, and there will be a nominal charge for admission to the festival expenses. These musicals will be given monthly.

The festival chorus held another



MISS ESTHER TUCKERMAN ALLEN,
Violin Soloist at the Forthcoming Symphony Orchestra Concert.

time without cuts. Although the concert lasted no less than three and a half hours, the work made such a deep impression that a second performance is already contemplated. Hofkapellmeister Pohl conducted.

Ruth St. Denis, the Hindu dancer, has finished her engagement at the Winter Garden, Berlin, and has gone to Vienna for the month of January, after a short season at Prague, Bohemia. She has been commanded to appear before the German emperor.

A cycle of 35 operas famous in musical history was recently started at Hamburg with Spontini's "La Vestale," of which Wagner thought so highly. The work failed to make an impression, however, as was to have been expected, for musical taste has utterly changed since the days of Spontini.

Over \$1,000,000 has been subscribed toward the erection of the Brooklyn Academy of Music, and the work will now be rushed. The contract to build the academy has already been placed with John Thacher & Son. The building is to be in Lafayette avenue, between St. Felix street and Ashland Place, and is to cost about \$900,000.

London had 73 operatic performances last summer. Fifty-three were given in the season just closed, and these are followed by 28 performances of German operas in February. The favorites during the latest season were "Madame Butterfly" and "Carmen," which had, respectively, 19 and nine performances.

The Roman public think they have discovered another Mascagni in the person of a young composer named Virginia. His new opera, "Jana," which he began six years ago, when only 17, does in some points resemble "Cavalleria Rusticana." It has two acts, with an intermezzo, the scene lies in Sardinia, and the libretto is based on a ven-

detta. The composer was helped considerably to success by his prima donna, Emma Cavelli, who has achieved the wonderful feat of revising Leoncavallo's half-dead "Lohengrin."

The critic of the London Truth comments on the "nice arrangement of epithets" of a colleague who singles out as the special characteristics of Mme. Melba's art "the rich quality of her voice, its magnificent range, and its dramatic significance." This rather reminds him of the famous definition of a crab as a red fish which walks backwards, "which would be strictly accurate but for the fact that a crab is not a fish, is not red, and does not walk backwards."

Max Schillings, whose new opera, "Moloch," attracted some attention at its recent premiere, is one of the most prominent of the younger German composers. A native of one of the Rhine provinces, where he was born in 1868, he received his musical education in Munich, and since 1890 has lived there. His second opera, "Der Pfeifertanz," had a run in Berlin four years ago. He is best known to Americans as the composer of a musical setting of Ernst von Wildenbruch's "Hexenlied," which has been sung here with much success by David Bispham. His works reveal a marked Wagnerian tendency.

In the early part of December, in going from Bayreuth to Karlsruhe to be present at the production of his son's opera, "Bruder Lustig," Cosima Wagner fell seriously ill at Schloss Langenburg, in Wurttemberg, where she had been invited to stay by Prince Hohenzollern-Langenburg. Her illness consisted of serious attacks of heart-failure followed by continued suspension of consciousness. Her condition, although alarming, was not such as to cause her friends to give up hope of her recovery. According to the last dispatches received, her life is in no immediate danger. In fact, some slight amelioration of her condition is perceptible. In accordance with her own desire, she was removed last week to Bayreuth.

Last winter Mr. Safonoff was visiting a friend when he happened to see one of Edward MacDowell's most exquisite piano pieces, "Clair de Lune." He was so much pleased with it that he repeated it at once. This same piece was played on Christmas Sunday at the Brick church, whose organist, Mr. Archer Gibson, one of the best musicians in the country, had arranged for organ, flute, harp and string quartet. It made a deep impression after the performance a number of persons waited for the organist to tell him how much they had enjoyed it. Mr. Archer on Christmas day, conducted a grand orchestra at the residence of Mr. Charles M. Schwab.

"The Grand Old Thief" is the epithet once bestowed on Handel by an eminent English musical scholar. Another expert, Mr. Sedley Taylor, has now come forward with a whole volume entitled "The Indebtedness of Handel to Other Composers," which is an interesting contribution to the psychology of genius as well as to musical history. Mr. Taylor's quotations, in parallel passages, show how Handel borrowed not only ideas, but lifted whole movements bodily and put them into his scores, practically unaltered. Some of the most famous passages in his oratorios, including choruses in "Israel in Egypt," were thus derived. These cases are not analogous to those of Shakespeare and Moliere, who borrowed material from others and made them their own by superior treatment.

Louison G. Charlton announced on Monday that Cesar Thomson, the Belgian violinist, has been compelled to indefinitely postpone his American tour which he was to make this year. This unexpected change of plan was made necessary by an injury which the violinist recently sustained. About a fortnight ago, Mr. Charlton received the following cablegram: "Strained arm. Doctor imposes no playing next four weeks. Letter follows—Cesar Thomson." It was hoped that the injury was not of a sufficiently serious character as to cause the tour to be abandoned, but a letter received this week brought word that the violinist would not be

able to use it for several months at least. With great reluctance, therefore, Mr. Charlton was compelled to cancel the long list of dates which had been booked. It is possible that the violinist will be able to pay America a visit next fall.

In view of the contention over "La Boheme," with a recent court decision in favor of Mr. Hammerstein and the composer himself about to appear in this country, it is interesting to note that the Puccini opera has already been produced five times this season by Henry Russell. It has proved in New Orleans to be one of the most popular operas in the San Carlo repertoire. The last performance, given on Sunday afternoon (a great opera day in the old French city) drew the largest matinee audience that has ever been recorded recently in the historic French opera house, with prices advanced 50 per cent. Mr. Russell presented an all-star cast, including Constantino, Fornari, Deryne and Alice Nielsen. The "S. R. O." sign greeted late-comers.

"Go west" is the advice to organists given by the Music Trade Review. Applications, it says, are constantly pouring in to organist exchanges in New York for men to play in churches in Kansas, Minnesota, Ohio, and other states. Towns which have never before made themselves known in the musical world are sending urgent requests for organists. Many of these positions are being taken by Englishmen, who find here not only larger salaries than in England, but also the opportunity to increase their income by giving lessons at prices that are worth while. The great demand for organists is considered by John B. Webster to be the result not so much of the multiplication of churches as of the spread of a desire for better music among the older churches.

New York's New Opera House.

LEVATORS to the left and the right lead to the foyer and boxes, and two staircases at the extreme ends lead to the second and third balconies of the Manhattan Opera House. The main auditorium rises from its structural base through a peristyle, containing forty proscenium boxes, supported by columns, which also act as the supporting base for a semicircle of loges and the two balconies above. The proscenium boxes are crowned at either side of the stage with a superstructure rising eighty feet above the orchestra floor, and designed to form a background for two sculptured figure groups, representing "Genius," flanked by the arts "Painting and Sculpture." The main ceiling, 100 feet high, with a shallow dome, elliptical in shape, forms a background for the main sculptured group of nine figures, in the center of which are Orpheus and the muses, Euterpe, Calliope, Mel-

pomene and Terpsichore. The center of the gold ellipse encloses a painting in allegory containing upward of forty figures, suggesting music attended by various allegorical deities. The main electrolite contains 1,000 lamps. Twenty-four minor electrolites augment the necessary illumination for the auditorium and ceiling, and 5,000 incandescent lamps are distributed elsewhere. The proscenium frame is surrounded by a mural painting, 8,820 feet, set in a tympanum. Herein are represented the operas at the shrine of the goddess Music. More than 100 figures are shown in the various operatic characters. The scheme of decorations and color is in the style of Louis XIV. The prevailing colors are mural grounds of deep red, with decorations in contrasting shades of buff tint, relieved in ornaments in gold. The proscenium frame is treated in gold throughout.

New Wireless Waves.

A distinguished audience assembled last night at Queen's hall to witness a demonstration by Mr. Valdenar Poulsen of Copenhagen, of his discovery of a means of producing continuous undamped waves and their application to wireless telegraphy. The fundamental difference between Mr. Poulsen's system of producing air waves and those in use by Marconi, De Forest and Lodge Mulholland is that they produce theirs by spark telegraphy, while he employs the electric arc. A drawback of existing systems of wireless communication lies in the fact that the waves produced may be likened to such as are seen on the surface of a pond when a stone is thrown in; they grow smaller, and contain less energy the further they proceed from the spot where the stone fell. This disadvantage of the diminishing energy of the waves is claimed to have been overcome by Mr. Poulsen by his invention. The waves he produces may be compared with those which would be obtained on the surface of a pond if a stone at the end of a plumb line were dipping rapidly in and out of the water. The waves in this case would be

as large and as full of energy at a distance from the stone as near to it. In other words, Mr. Poulsen's apparatus is to produce a continuous and unvarying stream of energy, which will act constantly on the receiver. This means that greater efficiency would be obtained in tuning, which in its turn would result in a greater efficiency throughout the whole operation of transmitting a message. If "tuning" messages is made easier and simpler, then the messages are more easily read; they are more easily sent; and more easily received.

Another advantage claimed by Mr. Poulsen for his discovery is that his system does away with the "cracking" common to all apparatus at present in use; and further, that it will prevent one station from interfering with another. So far he has not solved the difficulty of the identification of the point of origin of waves, but he hopes in the near future to effect improvements allowing this to be done. But it is something to have advanced the isolation of messages sent, so that two messages cannot confuse the operator who "receives" them by arriving on his instrument together.—London Graphic.

LEAVES FROM OLD ALBUMS.



THE TABERNACLE CHOIR AS IT LOOKED A QUARTER OF A CENTURY AGO, BEFORE THE VOICES OF MANY MEMBERS HAD BEEN FOREVER STILLED.

The picture here reproduced represents the Tabernacle choir, as it was composed a quarter of a century ago. In fact, the group was photographed on New Year's day, 1882, at the residence of the late Bishop John Sharp of the Twentieth ward. Mr. Sharp had been exceedingly kind to the choir, individually and collectively. He was at the head of a railroad and extended every possible courtesy to the singers, and in other ways manifested a keen interest in the organization.

As a mark of respect to the bishop, and to show their appreciation of his consideration, the choir repaired in a body to the residence of Mr. Sharp on the day mentioned, and there sang some of their sweetest selections. C. R. Savage had carried his picture-taking paraphernalia with him, and after placing the instrument, he took his place among the singers and another person pressed the bulb. The picture is an interesting one, and of the persons represented many have passed into the world that has beyond life's shadow. This is particularly true of the male members. On

the extreme left, below the perch, are three who have since died, namely, Father Neesen, William C. Dunbar and William X. Jones. Others who have joined the choir in other life are Constantine Elzevier Beesley, who sits in the front center; Thomas C. Griggs, a little to the left of him; Richard Collett, who stands in front of the well known veteran C. R. Savage, and, passing to the right of the picture, William H. Foster, and standing at the end, Father Ravilings. Most of the older men standing in the front are dead, including John S. Lewis, who was by the left center post.

Among the list of deceased lady members are, Laura Nebeker Smith, wife of Judge Elias A. Smith; Mrs. George W. Willis, Miss Chandler, Lizzie Tammage and Belle Clayton. Other names among the sopranos and altos, most of whom are still living, but many of whom have changed their names since, are Lizzie Tammage (now Mrs. Edwards), her sister Sadie (Mrs. Benedict), Bessie Dean, (Mrs. Allison), Sallie Grow, Agnes Olson, Thomas Rose Chandler, Liza Nelson, Esther Margaret Hardy, Mrs. McAllister, Matie Horne, (Mrs. Joseph Tinger), Lettie Olson, Melva Culpeper, Annie Haw-

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