MUSIC AND MUSICIANS

THE third annual spring music festival, to be held in the Salt Lake tabernacle, Monday and Tuesday, May 10 and 11, with a matinee on the second day, promises to be one of the most enjoyable series of concerts ever held in this state. The festival association was organized in October, 1906, and in April, 1907, the first festival was given by this association, under favorable conditions and a neat sum was realized. In 1908, the second festival was given with artistic success, but there was a deficit after closing the books. The works given during the past two seasons were Handel's "Messiah," "Death of Minnehaha," by Coleridge-Taylor, "Wedding Feast," by the same composer, and Sullivan's "Golden Legend." A different class of music, in some respects, has been selected for this spring's festival, in that they are works requiring less time for rendition but with a more melodious and dramatic style.

The Tabernacle choir, under the direction of Prof. Stephens, will render the "Last Judgment," by Spohr. This work will require but 30 minutes, and is one of the best cantatas for big choruses, calling for great power in the climaxes, which are intense and dramatic. This work will be given at the last performance. The Salt Lake Choral society, under the direction of Prof. McClellan, will present, for the first time in the west, Gounod's "Gallia." The singers are enthusiastic over the work and are making every effort for a finished presentation. The ladies' section of the Choral society will also give, under Prof. McClellan's direction, Marchetti's "Ave Maria." The Salt Lake Festival chorus, under the direction of Prof. Coop, will give in complete form, the Italian opera, "Cavalleria Rusticana." All three of these choruses are calling extra rehearsals for the singers, and the conductors are enthusiastic over results already achieved.

At each of the previous festivals, the Chicago Symphony orchestra has taken part with such success that it has been engaged for the third season. This orchestra was organized in 1897, with Adolph Rosenbecker as conductor, and he is still filling the same position. Each succeeding year the orchestra has made successful tours through the west. Mr. Rosenbecker is an able choral and orchestral conductor. He was with the Theodore Thomas orchestra previous to Mr. Thomas' coming to Chicago. The duties of concertmaster, for this season, fall to the lot of Guy Woodard, who has received a training under such teachers as Dr. Baeters (teacher of Max Bendix and Maud Powell), and is also a pupil of Emil Sauret.

The soloists will include Aida Hemmi, soprano, Harriet Frahm, contralto, David B. Duggan, tenor, Frank Pretsch, basso, Franz Wagner, cellist, Miss Myrtle Evelyn, pianist. These people are all noted artists from whom a complete and satisfactory performance may be expected.

* * *

The first annual concert of the Salt Lake Male chorus will be given in the First Methodist church on Friday evening, April 30, under the direction of Mr. Squire Coop. The chorus has been rehearsing steadily since last fall, and is now prepared to give a fine rendition of their part of the program. They will have the assistance of Miss Hazel Greaves, a rising young soprano of talent, and the Brahms string quartet, made up of Messrs. Skelton, Fitzpatrick, Press and Press, and Mr. L. A. Engberg, clarinetist. The Schubert Male quartet will also give a number. Following is the program:

PART I.

1. (a) "Holy Art Thou" (Largo).Handel
   (b) "Steersman, Heave the Watch!" from the "Flying Dutchman".Wagner
   Salt Lake Male Chorus.
2. Quintet in C major.....Mozart
   Brahm's String Quartet and Mr. Engberg.
3. Male quartet, "Hymn to Night"..Beethoven
   Schubert Male Quartet.
4. Soprano solos, (a) "If I Know"...Gaynor
   (b) "Happy Song".....del Riego
   Miss Hazel Greaves.

PART II.

5. (a) "My Horn Shall Weight a Willow Bough".....Brahms
   (b) "Ye Banks and Braes".....Scotch-Vognich
   (c) "Bugle Song".....Buck
   Salt Lake Male Chorus.
6. Quintet, "Hymn to the Emperor".....Haydn
   Brahms String Quartet.
7. (a) "Serenade," soprano obligato.....Gounod-Humperdinck
   Miss Greaves and S. L. Male Chorus.
   (b) "The Owl and the Pussy Cat".....de Koven
   Mr. W. S. Lamoureux and Salt Lake Male Chorus.

W. L. Richardson, manager.

* * *

The daily organ recitals in the Tabernacle, which have been made possible through the courtesy of the First Presidency, continue to be well attended and enjoyed by an increasing number of visitors. The tourists particularly are pleased with the recitals. New music is being given.

* * *

A proposition has been made to give Symphony orchestra performances during each morning that the G. A. R. visitors are here. This would prove a source of prime satisfaction to many musically inclined visitors and give the eastern public a good idea of the great advances taken in orchestral music in this city in the last few years.

* * *

A musical conservatory is to be established with well known local business men at the back of the proposition and endorsed by leading local musicians. The instruction will be after Miss Ella Ellis Illustrated music system and Miss Martha Hunter, who spoke from Miss Ellis as representative of this system in Utah, is to have charge of the work. The school is to open branches in every town in the state during the summer. The claim made for this system is that it is admirably well adapted for producing thorough musicians, children of school age being taught as easily as those of advanced years. It covers the rudiments of harmony, theory, ear training, musical history and terminology, together with technical piano work.

* * *

Miss Loreen Leary is applying herself diligently to music study at the New England Conservatory of Music in Boston, under the direction of Prof. Arthur Shepherd. According to reports, she is making excellent headway, and is paying no attention to society functions.

* * *

Joseph McQueen, for nearly 10 years musical critic of the Portland Oregonian, has written Prof. McClellan a very pleasant letter, reminiscent of the pleasure taken by Portland people on the occasion of the former visit of the Tabernacle choir and organist there some years ago, and enclosing criticisms of his special interest to the Salt Lake organist.

* * *

A fine musical program has been prepared for the Scottish Rite Masonry reunion in this city next week. The choir is composed of Miss Edna Evans, Miss Edna Dwyer, Fred C. Graham and Willard Squires, with A. H. Peabody as organist.

* * *

A music library is to be started in this city by another season. This has been found to work well elsewhere, and there is no reason why it should not work here.

* * *

The first Sunday open air band concert for the season at Liberty Park will be given by Held's band at 4 p. m., May 2 next, with 30 men.

* * *

At tomorrow's 11 a. m. service in the Catholic cathedral, George Soffe will sing Rosewig's "Ave Maria" as the offertory, while the choir will sing Rosewig's Mass in G.

* * *

The First Congregational choir consisting of Mrs. A. S. Peters, Miss Edna Cobb, M. J. Brines and F. E. Smith, with Mrs. Brines as the accompanist, will give, in the church, on May 6 next, Liza Lehmann's "Golden Threshold," a song cycle.

* * *

Ten vocal pupils of C. O. Blakeslee gave a largely attended and in every way gratifying recital last Wednesday evening, in Mr. Blakeslee's Templeton building studio, reflecting credit both on themselves and on their instructor.

* * *

In the First Congregational church tomorrow morning, the quartet will sing, Nevin's anthem, "Jesus, My Savior, Look On Me," and Fred E. Smith, basso, will sing Beethoven's "Nature's Adoration." Organist Tracy Cannon will play as the prelude, St. Saens' "Swan," as the offertory, Stebbins' "In Summer," and as the prelude, a number by Klink.

* * *

The music section of the Ladies' Literary club gave an enjoyable function Thursday evening that was attended by a crowded house. The following program was successfully carried out:

"Concerto" in G minor....Mendelssohn
Two pianos
Miss Gray, Miss Williamson.
"May Day".....R. H. Walthers
"At the Making of the Hay".....Liza Lehmann
Mrs. Charles Daly.
"The Erl King".....Schubert
H. J. Rowles.
Accompanist, Miss Irma Watson.
"The Last Frolic".....Wollenhaupt
Mrs. Fred Herrmann.
"Largo".....Handel
"The Son of the Puszta" (Hungarian).....Kiss-Bolza
Violin, Mrs. Todd Arnold.
Piano, Mrs. S. O. S. Nelden.
"The Lark Now Leaves Its Watery Nest".....Hermann Franke
"Auf Wiedersehn".....Carrie Jacobs-Bond
Mrs. Martha Royle-King.
Accompanist, Miss Edward.
"Honor and Arms".....Handel
Mr. Houghton.
Accompanist, Mr. Blakesley.
"The Bird on the Rose"....G. Proetich
"Robin Adair"....Arr. by Dudley Buck
Mrs. Daly, Mrs. Allenbaugh, Mrs. Hammer, Miss Schrack.
Conductor, Mrs. William A. Wetzell.

* * *

Following is the program for tomorrow's music in the First Methodist church: Morning—Organ prelude; anthem, "O be Joyful," Hayden; offertory; duet, "My Faith Looks Up to Thee," Mrs. Charles Hammer and Miss Leola Schrack; offertory. Evening—Organ prelude; Anthem, "God's Love Eternal," Neidlinger; mezzo solo, "The Day is Ended," (Bartlett,) Miss Emma Heckner; offertory; baritone solo and ladies quartet accompaniment, "List the Cherubic Host," "I Heard the Voice of Harpers," "Holy City," (Gaul,) Mrs. Nettleton and Wetzell quartet, Mrs. Daly, Mrs. Hammer, Miss Allenbaugh, Miss Schrack; offertory. Choir director, Mrs. Wm. A. Wetzell. Organist, Edward Kimball.

SHARPS AND FLATS

Strauss and Mascagni have been abusing each other in interviews, according to the Italian press. A great many things that never happened are constantly happening in the Italian press.

Eric Loeffler, a 'cello player in the Boston Symphony orchestra, committed suicide recently by inhaling illuminating gas. He left a note in which he attributed his act to an unsuccessful struggle against the liquor habit. John Barleycorn has doomed more than one good musician. Social association is music foster drinking.

Enrico Caruso will sing no more this season. He has sailed for Europe on the Kronprinz Wilhelm. All his engagements to appear in Pittsburg, Chicago and other cities with the Metropolitan Opera company on the road tour have been cancelled. Furthermore, it is understood, Signor Caruso, in view of his contract with the Metropolitan for next season, has promised the directors that he will not sing in Europe all this summer, but will take a rest, so as to be in condition next fall.

The Jew excels as an interpreter; it is because he feels so deeply himself that he is adept in portraying the sentiments of others; it is because he must express with an outward voice that which clamors for expression from within. When he is glad he rejoices with all his soul, and when he is sorrowful he sounds the depths of woe. These characteristics of the Jewish temperament make him peculiarly fitted to express the moods of others.—Ex.

Zenatello, who is taking Caruso's place on tour as chief tenor of the Metropolitan Opera company, told the Chicago reporters that New York pays a great deal of money for opera, but does not understand it. In Europe the people understand opera, but do not care to pay for it. We notice, however, that Zenatello and many of his famous Italian musical associates spend season after season in this country. Why?—Courier.

John Jacob Astor was known as the father of the pianoforte in this country and his name appears frequently on our old books of the late seventeenth and early eighteenth centuries, but the founder of the Astor fortunes is not entitled to this distinction, for he only imported his first piano in 1789. However, he was the most notable figure in the early history of the American pianoforte and in the ships returning from carrying his furs to England many pianos were invoiced and they are among the oldest examples to be found today. One of these pianos stands in the Hotel Astor today. It bears on the keyboard the card of Samuel Nelson, a piano tuner, bearing the date of February, 1809. This piano was shipped from the Georgian London factory to a New York music dealer named Gilbert, who had a music store in Broad street in 1786.

The Metropolitan opera company, comprising 396 persons, which is more than ever before set out on tour of this country, left New York for Chicago recently in two special trains. On April 26 the same company will travel from Chicago to Pittsburgh. The regular list of artists of the company was increased by the addition of Signor Zenatello, who takes the place of Signor Caruso. Seventeen performances are to be given in the Chicago auditorium. The entire German chorus for the first time went on tour.

The operas to be sung in Chicago are "Aida," "Die Meistersinger," "Lucia," "Cavalleria Rusticana," "Falstaff," "Madam Butterfly," "Die Walkuere," "The Bartered Bride," "Figaro," "Tannhaeuser," "Faust," "Tristan and Isolde," "Haensel und Gretel," "Pagliacci," "Martha," and "Goetterdaemmerung." Mme. Fremstad joins the company in Chicago, especially to sing Kundry.

EMINENT AUTHORITIES SAY

That out-door exercise is needed by the American people. That's all very well, but how can people with rheumatism follow that advice? The answer is very simple—use Ballard's Snow Liniment and the rheumatism will go, leaving you as spry as a colt. Gives quick and permanent relief from rheumatism, neuralgia, lame back and all pains. Sold by Z. C. M. I. Drug Dept., 112 and 114 South Main St., Salt Lake City. 8

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

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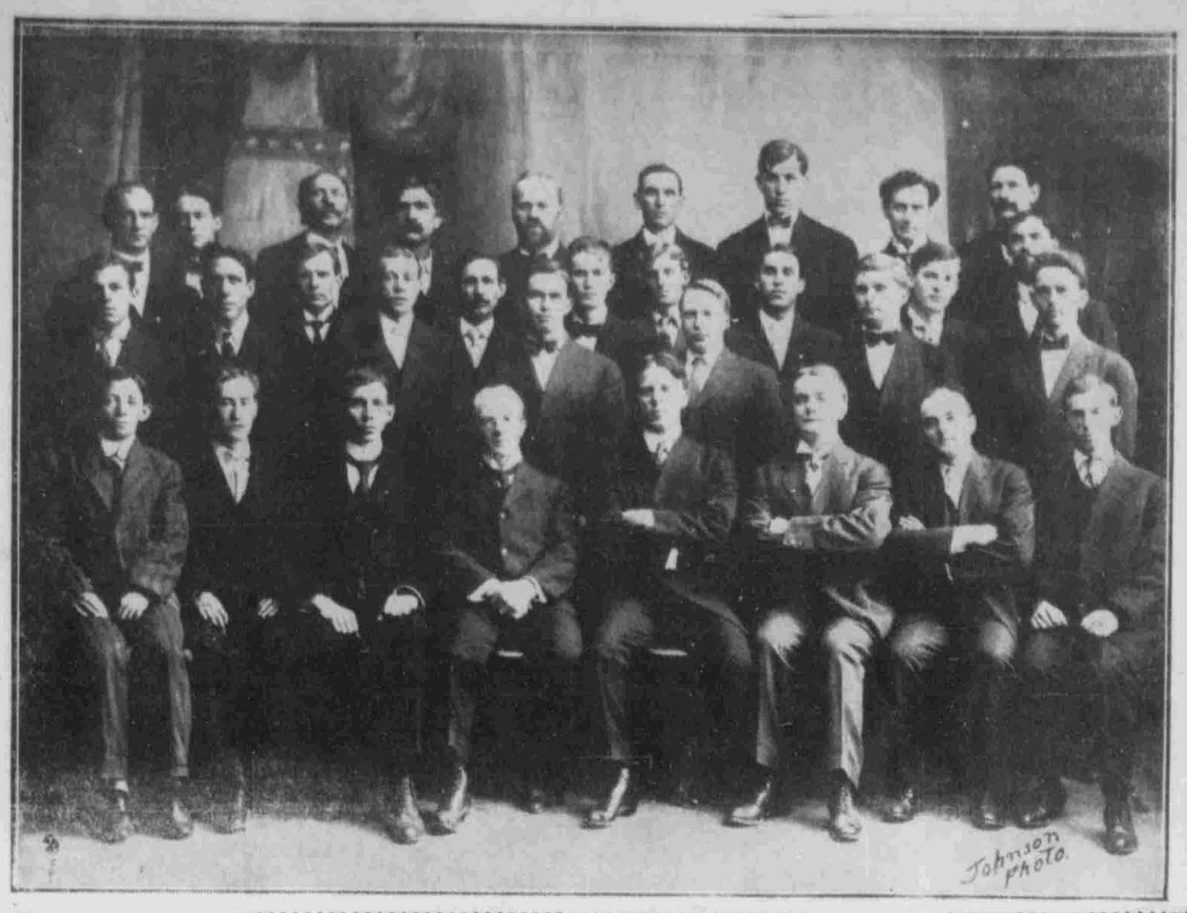

SALT LAKE MALE CHORUS.

WILL CONDUCT CHORUSES AT THE SPRING MUSIC FESTIVAL.

From left to right—John J. McClellan, conductor of Choral society, which will sing "Gallia," by Gounod, and of the Ladies' chorus, which will sing the "Ave Maria" by Marchetti; Eva H. Stephens, conductor of the Tabernacle choir, which will sing the "Last Judgment," by Spohr; Squire Coop, conductor of the Festival chorus, which will sing Mascagni's "Cavalleria Rusticana."

They're Doing Things in London.

Special Correspondence.

LONDON, April 14.—Beerbohm Tree has set the Easter ball of novelties rolling by the production at His Majesty's of "The School for Scandal." Among the promised features of the revival was a "star" cast, and if Tree's intention to incled in it Mrs. Kendal, Irene Vanbrough and Sir John Hare had materialized there could be no grounds for quarreling with the designation. But for various reasons the original scheme fell through—"stars" are proverbially difficult cattle to harness to the managerial car unless, of course, they are allowed to have it all their own way. As matters stand, however, the company recruited for His Majesty's, if more remarkable for length of years than for stellar quality, is of rather more than ordinary brilliancy and Sheridan's comedy receives at its hands sympathetic interpretation. Of the work of such veterans as Edward Terry, Henry Nevill and Hermann Vezin there is no need to speak—"nursed on rose-pink and cradled in properties" they could hardly go wrong—while both Ellis Jeffreys as Lady Sneerwell and Suzanne Sheldon as Mrs. Candour made success to be expected of such experienced actresses.

The chief interest of the revival is naturally centered in the Sir Peter of Tree and the Lady Teazle of Marie Lohr. For both renderings the way had been carefully prepared beforehand. We were warned that we should see a Sir Peter of robust middle-age and a Lady Teazle of quite tender years. Nor in this respect were we disappointed. Perhaps it might be a little unfair to criticize either by the light of the initial performance. A first night at His Majesty's is almost invariably marked by a certain air of hesitancy, of "linked sweetness, long drawn out." On such occasions Tree is rarely at his best, but on the lines indicated his Sir Peter deserves praise as a carefully finished and well-considered portrait, touched with a fine sense of dignity and authority not unmixed with humor. Marie Lohr, a veritable "dainty rogue in porcelain," scarcely answers to all our ideas of Lady Teazle; nevertheless in its girlishness, its buoyancy, and its gentle fascination, the performance is quite delightful. As Charles Surface, Robert Loraine scored heavily. All that is wanted to make the study perfect is just a little more eighteenth century polish. As usual Tree had gathered around him a distinguished audience, Ellen Terry in particular receiving a hearty round of applause on her entrance.

FROHMAN IN LONDON

There are few things Charles Frohman enjoys more than to vary the monotony of London existence by an occasional trip across the channel. Within the next few days he is off to Paris to capture half-a-dozen leading actors and actresses for a series of matinees in French at one of his West End theaters. Chatting with him yesterday I gathered he had several Gargantuan schemes in his head awaiting development. For one thing he will, by next autumn, have added another London theater to the number of those in which he is already interested. And that number goes on steadily increasing from month to month! At the present moment he has his finger in five theatrical pies—the Duke of York's, the Hicks, the Comedy, the Garrick and the Haymarket—and with so many attractions on hand he could easily do with more. For instance, he is particularly anxious to find histrionic homes this season for Billie Burke, in "Love's Watches," and for William Collier in "The Patriot;" he has also some idea of putting on "The Honor of the Family."

ERLANGER'S AMBITION.

A. L. Erlanger, who a short time ago spent three days in London en route for the continent, also expressed to me his eagerness to discover a West End house to which, in combination with Frohman, to produce "Little Nemo." The piece of course would have to be presented under very special conditions if it is to achieve success; so far these conditions have not been realized. It is four years since Erlanger paid London a visit and during the interval the position of things theatrical in this country has, as he pointed out to me, altered materially. He made no secret of his conviction that the complete Americanizing of the London stage was only a question of time, that sooner or later all the important West End theaters will be gathered together under the control of one man, and that man not necessarily of English origin. It is interesting to listen to a manager of Erlanger's experience and ambitions talking in this strain; nevertheless, the day, I am persuaded, is sufficiently remote when the Trees and George Alexanders, the George Edwardes and the Frank Curzons will be swept out of their managerial seats by the hands of the invader.

MARIE DRESSLER'S FAILURE.

I hear that Marie Dressler is or was lately, in Chicago "looking after her interest in copper mines." It appears that she had something rather unpleasant to say regarding her London season at the Aldwych and the narrow-mindedness, the prejudice and lack of appreciation shown by our public. Possibly she may be concerned to know that things not altogether pleasant have been said of her since her departure from our shores. The truth is, she offered London a production which, her own performance apart, would have been no credit to a third-rate provincial town, and as London playgoers, like most playgoers, have an unfortunate habit of demanding value for their money they quietly left the Aldwych and its occupants to work out their own fate.

At the Palace theater of Varieties and at the Coliseum Marie Dressler received the heartiest welcome; in point of fact she has no one but herself to blame for the disastrous results of her latest venture.

WANDERS FROM HOME.

We are looking forward to the near return of that excellent comedian, G. P. Huntley, who, however, is only using England this year as a holiday resort. Frohman has a new musical play, concealed somewhere up his capacious managerial sleeve, especially designed for Huntley, who is to be seen in it in New York at Christmas. Fannie Ward and Charles Cartwright are also due in London about the end of this month, the former hopeful of obtaining a theater for the production of her new play "The Higher Law." Whatever one may have to say of Fannie Ward's abilities, and they are by no means inconsiderable, as an actress, one cannot but applaud the pluck which she has constantly shown throughout her professional career. She belongs to the class of people who never know when they are beaten.

MALCOLM WATSON.

Train at 8, returning 11:30, Saltair tonight. Held's Band.

During the spring every one would be benefited by taking Foley's Kidney Remedy. It furnishes a needed tonic to the kidneys after the extra strain of winter, and it purifies the blood by stimulating the kidneys, and causing them to eliminate the impurities from it. Foley's Kidney Remedy imparts new life and vigor. Pleasant to take. F. J. Hill Drug Co. (the never substitutors), Salt Lake City.

MUSIC FESTIVAL TICKETS.

Fifty reliable persons wanted to handle sale of season tickets for Annual Music Festival, May 10th and 11th. $7,000 in prizes. Liberal commission. References required. Music lovers preferred. Fred C. Graham, Mgr., 65 Main St.

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Miss Gompers, daughter of Samuel Gompers, has displayed remarkable musical abilities from childhood. She has recently completed a course of study for the concert stage.