

MUSICIANS



MME. AGOSTINELLI.

Mme. Agostinelli has just rendered Giordano's "Siberia" at the Manhattan, being its first production in America. The play is a melodramatic opera requiring effective singing which was rendered by Mme. Agostinelli and received enthusiastically by an appreciative audience.

SHARPS and FLATS

Ernestine Schumann-Heink, the contralto, stated in an interview last Sunday that she expects to be in Europe all next year, filling engagements at the leading opera houses and giving concerts.

Patti was the best paid prima donna of all times, and Jean de Reszke the best paid tenor. The two are good friends, and there is a story that after Jean began to teach in Paris, Patti wrote to him saying: "Dear Jean—I should so much like to learn your method!" whereupon Jean is reported to have said: "Dear Adeline—I do not take beginners in my method! I will send you a pupil teacher!"

A Bach society was formed in New York early last fall in a quiet way, and its chorus consists of carefully selected amateur and professional singers, who have been rehearsing regularly every week under the leadership of Sam Franko, whose studies and investigations in the music of the early masters make him the right man in the right place. That such a society is needed is apparent from the fact that, although Bach is now acknowledged the master of masters, scarcely 20 out of his 210 cantatas are performed at present.

The death of the gifted American composer, Edward A. MacDowell, brings to mind the advice once given by Paderewski to a wealthy American. It was when Mr. MacDowell was in the faculty of Columbia University, where for a variety of reasons he was unhappy. This American came to Mr. Paderewski for advice, saying that he wanted to invest a sum of money where it would do the most good to the cause of music. Paderewski answered: "Give

an annuity to MacDowell, so that he will not have to teach and may devote his whole time to composition. This is the greatest gift you can make to the cause of American music." Unfortunately the advice was not followed.

How does Jean de Reszke teach? His method is explained in an interesting article by W. H. Arnold, in the February Musician. But he is not for everybody for not all can pay his terms, nor does he take any who have insufficient talent. As Mr. Arnold remarks: "Mr. de Reszke teaches from 10 to 12 in the morning, and from 1:30 to 7 in the afternoon. He charges \$20 (100 francs) for a half-hour's private lesson, and \$10 to each pupil for an

IN LONDON THEATERS.

Special Correspondence.

LONDON, Feb. 5.—Just about the most painful "jar" that Londoners have had lately was the announcement from Vienna, a few days ago that Franz Lehár's new opera, "The Man With Three Wives," had failed to prove another "Merry Widow." George Edwards bought it—"unsung and unsold"—and will, of course, produce the piece in London, but he admits that both the book and the score practically will have to be re-written, and London is not looking forward to the production with any great enthusiasm. A bit of consolation has come along, however, in the shape of an announcement on the part of Alfred Butt, who is acting the part of the proverbial new boom at the Palace Music hall, that he has secured a one-act musical comedy, the score of which by Lehár and the libretto by a new author, and will produce it within a few weeks. But denied further details when I pressed for them today, but gave the impression of being quite confident that he has a "hit" in his possession, if only he has caught the composer in his "Merry Widow" mood we are in for some enjoyable half-hours at the Palace and you on the other side of the Atlantic will be able to judge for the American rights will be played at once if a success is scored here.

The bill at the Palace, by the way, will have been strengthened before these lines are in print by the reappearance of Marie Dressler, who got such a reception upon her first appearance at this house as seldom has fallen to the lot of a foreign fun-maker. She will return in her American sketch, "The Bonnet Shop," but she tells me that she doesn't intend to remain "on the bill" long, but is intent on carrying out her original idea and "presenting" herself here in a musical comedy. Meanwhile there is plentiful evidence of the extent to which Miss Dressler has scored here in the theatrical columns of the London papers, the writers of which are suggesting her for commissions to appear in America (technical sense) part for a comedienne there is going. George Edwards has been advised to star her in "The Dollar Princess" (nor is the advice bad considering that its heroine is an American), Frank Curzon has had her pointed out as the ideal interpreter of a leading part in "The Worm" which he is producing shortly, and the latest suggestion I have seen is that she should play the match-making widow in the Anglified version of "The Manhattan Belles" which we are to have shortly in the Shattlesbury where the famous "Bells of New York" made her hit. It is all very flattering to the American comedienne.

Novelists continue to be "the people" in the stage world of London and the most prominent of them is W. J. Locke.

hour lesson in a class of four. The classes are held in the afternoon at 2, 3 and 4 o'clock. If one taught, as he does, seven and a half hours a day at \$40 an hour, one would earn \$300 a day. Allowing, as one must, a considerable sum for the running expenses of a teaching establishment, so finely equipped, and allowing, too, for a certain percentage of free lessons, it is still quite safe to consider Mr. de Reszke well paid for his day's work.

Why did Rossini cease composing operas 30 years before his death when managers were offering him hundreds of thousands for new works? A writer in the Etude adds the following to the many attempted solutions of this problem. The composer of the "Barbiers" lounging on a sofa in his dressing-room and slippers, was one morning chatting to a family friend upon the subject of music, when at last the visitor ventured the question which he had long been anxious to put to the great operative writer: "Why is it, signor, that you have been silent so long when your inspirations live in the highest regions of the art?" Rossini made no reply. He quietly moved towards his piano, which he opened, and drifting leisurely over his keys, he gave out a beautiful passage from "Don Giovanni," by Mozart. "There, my dear friend," he said, "if he finished playing, 'to compose music after such as that is simply to carry water to a springing well.'"

played Elizabeth, who is a chorus girl at first and whose lower is disenchanted, for a while, after he has had her "educated" and made a "lady." But of course all comes right in the end. The author, moreover, is following his luck for he has made an adaptation of his novel, "Bellamy the Magnificent," and this has just been accepted by Sir Charles Wyndham and will be produced.

as a successor to "The Mollusc." It must make about the twentieth adaptation of a novel to be announced recently for production in the metropolis and still more are coming. The last to be promised is a dramatic version of the late Seton Merriman's "With Edged Tools," which will be tried at Hull shortly.

CURTIS BROWN.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Feb. 9.—The Sewing club which met with Mrs. Stuart Kohn of 250 West Ninety-third street on Friday last, was treated to a surprise in the unexpected meeting of two Utah ladies who will be added to that part of the Utah colony that forms the Sewing club. They are Mrs. William Howell of Ogden, who is engaged in musical work, and will probably remain until June or July, and Mrs. Henry C. Crowther, who is Genevieve Horlick of Salt Lake, was one of that city's belles; she married Mr. Crowther in Los Angeles a short time ago, but is now making her home here. These two ladies, who were warmly welcomed by their western confreres, will be reinforced by the addition of Mrs. Harold Orlob, who, with Mrs. Howell, Miss Nora Eliason and Miss Gene Strong, entertained the club with their delightful singing. Mrs. Howell's voice is of the quality that ensures success. Mrs. Orlob in her imitations of Anna Held and other New York vaudeville favorites, ranks with the best. Her voice is of the quality that ensures success. Mrs. Orlob in her imitations of Anna Held and other New York vaudeville favorites, ranks with the best. Her voice is of the quality that ensures success.

Harold Orlob is still busy at his desk. New songs and new operettas are his every moment; his wife, who is a talented vaudeville artist, is rehearsing a new sketch at present, and it may be possible Baltimore will see its first trial.

President Ben E. Rich made a flying visit from Chattanooga Saturday, arriving in the morning and leaving in the evening, having barely time to call on his nieces, Mrs. Bergener and Mrs. Meadlin for a five minutes' chat. President Rich was in the city on business, and for the few hours while he made 32 West One Hundred and Twenty-sixth street (President and Mrs. McQuarrie's) his headquarters.

It is several years since Dr. Leon Waters came to New York and decided to make this city his home. Mrs. Waters and her daughter came from Salt Lake and all three established themselves in a housekeeping apartment on the west side. Mrs. and Miss Waters have decided to remain in the east for some time at least, and gladly welcome their Utah friends when good fortune wills they should meet, but distance must be considered in this wilderness of brick and mortar and it happens there are months intervening between the meetings of old Salt Lakers.

It has been a great treat to many of the western residents to have a visit of even a few days from relatives. Elders Spencer Young, Joseph Clark and Claude Woolley have spent a pleasant time with their friends, the Eastons and Grants, all three leaving Thursday of the past week for Boston, where they stayed a day before leaving for Portland, Me., where they sail in company with many others on the Canada for Great Britain. Judge H. H. Rolapp's son was also a member of the party.

On Thursday Messrs. Albert Scowcroft and Joseph Decker went on to Boston, there to transact some business. Mr. W. Patrick, also of the same firm, remaining here. Mr. Scowcroft returned this evening; Mr. Decker will visit Albany and Chicago on his way home, and Mr. Scowcroft and Mr. Patrick will leave the last of the week for the west, after a very successful business trip.

Mr. and Mrs. Wm. McKee, who have been in Indianapolis for some time, were at the chapel service of the Latter-day Saints today. Mr. McKee is a member of the Stapleton Stock company of Stapleton, Staten Island. Mrs. McKee, formerly Miss Blanche Thomas, is not with any company at present, but is considering an offer that will keep her in New York. They are living at 216 West One Hundred and Thirtieth street, Mrs. King's.

Artist Jack Sears is expecting the arrival of Mrs. Jack in the near future, she having left Salt Lake on her way here, stopping in Sioux City, Ia., to visit with her sister for a time. His sister's husband being ill, may keep Mrs. Sears longer than she anticipates, but in any event—the first of March will see the lady safely established in New York, probably down town near her husband's studio. Mrs. Sears has been ill all winter at home, and it is hoped the change to a low altitude will prove beneficial.

Every Utahn who sees Maude Adams in the "Little Minister" ("Peter Pan") and now "The Jesters" feels it his duty to drop a line or two to the actress on the play, so that any opinion of a Utahn, however humble it may be, must be read with a great deal of allowance, for personal liking in the matter so it is in the writer, who always inclines to the favorable where Miss Adams' work is concerned. "The Jesters" has not been hailed with the same enthusiasm as "Peter Pan," but those who saw the portly beauties of the piece—it seems destined for as long a life as its predecessor. In no play has Miss Adams shown the genius she possesses; Chloë gives an opportunity for the display of her splendid blank verse, which is music to the ear, her ease and grace of motion were never more in evidence than in this play's part, and being surrounded with an excellent company, she seems a rare jewel fittingly placed.

T. R. Cutler, general manager of the Utah-Idaho Sugar company, passed through New York last week on his

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produced as a successor to "The Mollusc." It must make about the twentieth adaptation of a novel to be announced recently for production in the metropolis and still more are coming. The last to be promised is a dramatic version of the late Seton Merriman's "With Edged Tools," which will be tried at Hull shortly.

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Utah Singer Engaged for Royal Opera House



UTAH STUDENTS AND ELDERS IN BERLIN.

Special Correspondence.

BERLIN, Jan. 25, 1908.—It will interest the many Utah friends of Mr. Willard Andelin to know that he has been engaged as leading basso by the Royal Opera House in Hanover. He has signed contracts covering a period of six and a half years. The first contract continues from Jan. 1, 1908, to June 30, 1909. This contract entitles Mr. Andelin to free instruction in all things pertaining to the profession of opera singing. It is unusual for a Royal Opera manager to engage an inexperienced singer, but the Intendant at Hanover was so impressed with Mr. Andelin's voice, when he heard him sing, that he offered to engage him on the spot, in spite of Mr. Andelin's inexperience in acting and in speaking the German language. Therefore they arranged this preliminary contract. Under this contract Mr. Andelin receives sufficient pay to cover his living expenses, and besides receives a stipulated amount each time he sings. And he will begin singing smaller parts in the near future.

The real contract begins July 1, 1909, and continues until June 30, 1914, a period covering five years. Under this contract Mr. Andelin appears as the leading basso, receiving a handsome yearly salary and, as under the first contract, a stipulated amount each time he appears. As he will sing about three times a week, the total amount will be enough to keep the wolf a long way from his door. He has two months' vacation each year, during which time his salary continues. Mr. Andelin will also be permitted to sing as guest in other opera houses and also in concerts outside of Hanover. It is quite the custom in Germany for singers of one opera house to appear "as guest" in another. If Mr. Andelin makes a good impression in Hanover, he stands a good chance of being transferred to Berlin, as Hanover stands next to Berlin in importance, and both opera houses are under the same director-general.

Naturally Mr. and Mrs. Andelin are elated over their good fortune, and their fellow students in Berlin join their friends in Utah in wishing them success.

So far as the writer knows, Mr. Andelin is the first Utah student to sign a contract to sing in any Royal Opera House in Germany.

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Emma Lucy Gates, Arvilla Clark Andelin, Mrs. Alfred Best and Miss Hayward cooked an "American turkey dinner," to which they issued invitations to their country-borners. To say that the boys enjoyed it all is putting it very mildly. The members of the group are, from left to right: Sitting—Marion Stevens, Charles Zollinger, Alfred Best, Emma Andelin, Arvilla Clark Andelin, Willard Andelin, Jean Hayward, Emma Lucy Gates.

Standing—Tracy Y. Cannon, William S. Mueser, William R. Adams, Leo N. Beal, B. F. Cummings, Jr., Thomas E. Gies, George Summers, A. C. Cooley, A. R. Holdaway, William J. Hoffmann, Rudolph Rickenbach, President Clyde W. Lindsay, Adelbert Taylor, Willard H. Reynolds, P. N. Parkinson.

MR. CANNON'S PROGRESS.

Tracy Y. Cannon, who has been studying in Berlin for some time, has just returned to his home in Utah, where his address is Credit Lyonnais. He left here with excellent recommendations from his teachers, and now goes to put the finishing touches on his study of the organ. His teacher, the famous Guilmant, although Guilmant is now 70 years of age, he does not act more than 50. Mr. Cannon corresponded with him and arranged to go to work, and composition which will last for some time.

MANAGER Graham has received the full list of soloists who will accompany the Chicago Symphony orchestra of 65 to this city for the spring festival. The instrumentalists will be under the direction of Adolf Rosenberger, instead of Von Feltz, and the solo performers are as follows: Genevieve Clark Wilson, soprano; Rose Lederer Gannon, contralto; John B. Miller, tenor; Arthur Middleton, baritone; Jan Van Oord, a famous Dutch violinist, and Franz Wagner, the popular Chicago cellist. There will also be a special string quartet; this with the big festival chorus, the Juvenile chorus of 500, and the great organ, truly comprise a program that is entitled to the name of festival.

The sale of seats for subscribers only, will begin at the Clayton Music company on Monday, March 9.

Genevieve Clark Wilson, who heads the soloists at the coming spring festival, is the vocal teacher of Miss Renée Pedersen, daughter of Prof. Anton Pedersen of this city. Mrs. Wilson has written the professor a highly congratulatory letter in regard to his daughter's progress, and says she would like to have the young lady sing before some of the New York Impresarios.

The San Carlo Opera company, which drew such big houses here at apex prices, appears to be flying the flag of distress in Chicago where there is a little interest manifested in the noted company that the advance sale which amounted to \$28,000 last year, has slumped this year to \$3,800. For this "fall down," the press agent is largely held responsible, as he is a forger of limited experience, and has enormous ideas as to the power of the San Carlo company, although the members of the company did as well as though the houses were large and enthusiastic.

The Musical Theater and Concert Goer of Chicago, prints a Denver letter which refers to a local musical event in which Mr. Brines of this city appears. The Denver letter says: "One of the most delightful social events of the season was the musical given Friday evening, January 17, by Joseph Howard, to introduce his friend Mr. Brines of Salt Lake City. Mr. Brines possesses a tenor voice of exceptional beauty in timbre, of ample range and under splendid control. His program included songs of Wagner, Schubert, Delbruck, Ruckauf, Chadwick Clay and Wilbey, to which was added many encores. Mr. Brines was assisted by Miss Janet Griffith, whose voice sang several numbers. In her great good style, and Mr. McCarty, violinist.

At the First Methodist church tomorrow morning the choir will sing an anthem arrangement of "Nearer My God to Thee."

It has been a quiet week in musical circles. Many teachers still complain of pupils being unable to appear for lessons, on account of colds and throat troubles generally; great care seems to be necessary. The piano trade has hardly been more than fair, and the sheet music trade is guided largely by what the various opera companies are bringing in.

Parties standing in line at the box office sale for "Madame Butterfly," were both amused and appalled at the number of nervous women who, as local lady musicians who with charming deliberation, walked into the lobby to see the front of the line, and asked a receptionist looking man there, "he would not be so very kind as to allow her to stand in front of him so she could buy her tickets. The man, who had been in line for nearly three hours, smiled, and the young woman, who was fortunate enough to procure her tickets without having been obliged to go through the tedious experience of standing out in the storm for the usual time at the box office windows. The move was so unusual and so calmly graceful that there was a general stupefaction all along the line behind, and no one seemed to have the heart to say anything.

It is not generally known that Paderewski was threatened with pneumonia while here, and the services of Dr. A. C. Peine were required to tide over the crisis. He was in poor physical condition during the concert, and local musicians who heard the great artist before, did not think he was exactly himself at the time. The piano manufacturing firm whose instrument Paderewski plays, supplies him with two pianos to keep with him, one of which is generally "in the hospital," while the artist is putting the other in shape; and there are five other pianos shaped out of points on the itinerary, as a sort of "reserve fund" from which to draw in case both of the instruments are out of condition.

The Catholic choir will sing Gung's Second Mass in D major, at tomorrow morning's 11 o'clock service. A feature will be Lahosa's "Ave Maria," by two sopranos, Miss Kathleen Fitzpatrick and Mrs. Corinne Hamner.

Miss Nora Gleason is preparing a program for the St. Patrick's celebration, which will entertain the large audience that always attends the theater on these occasions. The chorus club will include in its part of the program, "Kilaree," and Rhys Herbert's "Minstrel Boy."

St. Paul's choir is rehearsing Stainer's cantata of "The Crucifixion," for Good Friday service, April 17 next. Easter Sunday comes this year on April 19, which brings Ash Wednesday, on March 11. St. Paul's choir gave this cantata last year before an audience whose size was limited only by the four walls of the edifice.

The Boys' band has resumed its regular weekly practices, and will meet at 8:30 p. m., tomorrow, in the state room, for work, under Bandmaster L. Christensen.

Miss Sybilla Clayton's piano recital, which was to have been given in the Salt Lake theater the first week in March, has been postponed until later in the month, in order to secure a more satisfactory date. Miss Clayton has given as follows: Rhapsodie,