

# Music and Musicians

THE two big events which loom up on the musical horizon within the next few months are both Tabernacle concerts, and both are of the first magnitude. Both are in January and the big Metropolitan Opera company gives us one evening during conference.

Melba brings her own concert company and will appear toward the close of the month. It would be a fitting thing if a big chorus number could be worked up with her and the 500 voices of the choir in conjunction. Nordica did nothing on her appearance here which is much proclaimed the accomplished artist and the gracious woman as her work with the local choir.

The bare announcement that the Corried Metropolitan Opera Co., the most celebrated of musical organizations, is coming to Salt Lake City, is enough to cause a thrill of anticipation in every lover of music. It is not possible to give the history of the Corried company. Nobody will seriously dispute the statement that it contains on its rolls the world's greatest singers. There are Caruso and Puccini, and Sembrich and Placido, and others who are known in both hemispheres as artists of the first rank.

Add to the soloists the great chorus of 500 voices, most of them of such a high order of talent that in any but the Metropolitan company their own voices would be singing leading roles; add to the chorus the musical orchestra of 40 pieces and one no longer wonders that the Corried Metropolitan opera company has been styled the most superb musical organization this nation has ever known.

It will not be possible, of course, for Salt Lake to hear all of Corried's soloists in a single concert. Certainly two of the greatest, and possibly three or four will sing. In addition there will be duos and ensemble numbers selected from such operas as "Aida," "Tristan and Isolde," "Lucia di Lammermoor," "Trovatore" and others. It is hardly once in a lifetime that such an opportunity is offered to the Salt Lake and inter-mountain public. This concert is made possible only by the fact that the Corried company is next spring to undertake a trans-continental tour. Salt Lake is the smallest city in which it will be heard and Salt Lake was favored only because of its wide reputation as a music center. In one season it is the intention of the local management to open a subscription sale of seats. The prices are to be most reasonable, when the character of the attraction is considered, and no difficulty is anticipated in working up a tremendous sale.

An organ recital will be given in the Tabernacle at 2:30 p. m., Sunday, Jan. 1.

Prof. Careless has received a letter from his former pupil, Roy Williams, now in Ann Arbor, in which the young gentleman speaks interestingly of the status of music there and of his own progress. He had just played before a large audience at the annual banquet of the University of Michigan and had met with fine success. He was also negotiating for several appearances in out of town points as a violinist.

The announcement comes from the managers of Creators and his Italian band in New York City that this favorite musical organization will make an extended tour of the west this season, probably appearing in Salt Lake City for three concerts at the Salt Lake Theater, Jan. 27 and 28. For the past three years Creators has had unusual success in all of the large eastern cities, attracting attention by his brilliant interpretations of music and giving such performances that the critics and the public have been pronounced in their commendation.

The Signlaw (Mich.) Courier-Herald has the following to say, in referring to a complimentary way to Prof. McClellan's recent musical achievements at the world's fair:

"Musicians in this city of 10 years ago will remember a young organ pupil of A. W. Platte's named John J. McClellan. He was about 20 years old at the time, and displayed remarkable proficiency on the instrument for so young a man. He studied with Mr. Platte for three years, and then spent a short time at Ann Arbor. He followed up his studies in Germany under the celebrated teachers, Schaefer and Jedicke, and made a most favorable impression there. Upon his return to this country he was offered the post of organist in the Mormon Tabernacle in Salt Lake City. He has filled this position brilliantly for some years past."

Christmas goods, particularly small musical instruments, are being received in the local market in large quantities. Dealers report the best sales in talking machines, noticeably those in which the harsh, burring, circular saw noise has been eliminated. A marked advance has been achieved in the perfection of record discs, particularly in the purity of the accent and increase of sound volume. Some of the records are from the performance of the most noted artists, and are as high as \$5 per disc or plate. Guitars and mandolins are selling well, but accordions are not going so fast. There is an increasing demand here for sheet music, covering light opera and character songs. Some dealers are fairly "rushed to death" in filling orders.

While Bandmaster Held continues confined to his bed, the baton will be wielded at the Grand Theater concerts by Manager A. S. Zimmerman. The regular concert will be given as usual tomorrow evening, and the following attractive program has been prepared: March, "Luna Park," Armon; overture, "Rosaunda," Schumann; (a) "Dance of Dimple," Haines; (b) "Mars and Venus," Beethoven; Musical Scenes from "Lullaby," Langley; (c) Gipsy march; (d) Habener; (e) Bolero; (f) Bartone solo, "The King of the White," David, by Mr. H. S. Goddard; selection, "The Sultan of Zulu," Ade; ballet, "Pas de Fleurs," Delibes; descriptive fantasia, "In the Clock Store," Orth.

The Liberty stage musicians are much pleased to find that the acoustic properties of their new tabernacle are so good. It was feared that the architectural style of the interior would be detrimental to good hearing; but the sounds from the stand can be heard well all over the auditorium.

There will be an informal musicale at the University club next Wednesday night, following the lecture, and on the program will appear Miss Agatha Backwell, soprano; Grant Hampton,

baritone; Mrs. Osborne, piano soloist, and Harold Siegel, accompanist.

Local music houses report that the piano trade continues profitable, and that collections are good. There are from 25 to 30 different standard brands of pianos in the market, to say nothing of the "stenciled" articles. Purchasers have a wide range to pick from now-a-days, and with prices and terms to suit almost any one. The general tendency of quality is upward, particularly where newer manufacturers are successful in inducing skilled and experienced help to change from the oldest and best known factories to their own employ.

## SHARPS AND FLATS.

Mme. Lillian Blauvelt has completed her tour of 12 concerts through England and has filled a few engagements in Paris, but will be back in this country to open her American tour Dec. 16, when she appears as soloist with the Philadelphia orchestra.

A new musical comedy entitled, "His Honor, the Mayor of the Bowery," by Les Arthur, has been written for Dan McAvoy and will have its first presentation Christmas week at Trenton, N. J.

"I shall make one more tour of Amer-

## OPERA'S NEW TENOR.



Francesco Nullo is a new comer in grand opera in this country. He has a voice of remarkable sweetness and quality and is possessed of considerable dramatic ability.

## SPENCER CLAWSON JR. AT MOZART'S BIRTHPLACE

**SPECIAL CORRESPONDENCE.**  
SALZBURG, Austria, Oct. 29, 1904.—At one point in its course to the sea the river Salzach finds its way between two natural fortresses which rise majestically from the valley's central lowlands. One is the Monch Berg, the other the Kapuzinerberg. Between the two, and on each side the winding stream, the city of Salzburg has for centuries had its existence, through times of war and times of peace.

In all Germany a more ideally beautiful situation for a city may be sought for in vain. In fact the statement has been made that the three most beautifully located cities in the world are Constantinople, Naples and Salzburg. It has not been the good fortune of the writer to see the first two, but there is no doubt of the truth of the statement with regard to the last. It must have delighted the hearts of the sturdy armoured knights when they first beheld this spot, an ideal stage on which to enact their parts in the romantic drama of the middle ages.

**AN ANCIENT CASTLE.**  
The castle Hohen Salzburg, which crowns the topmost part of the Monch Berg, was begun in the eleventh century and extended and enlarged at different intervals. The most of the present structure dates from the years between 1496 and 1519. Salzburg was at that time perhaps at the zenith of its prosperity, as the seat and residence of the archbishops of that name. Outside of the main centers it is doubtful if any other German city had acquired the ecclesiastical importance of Salzburg during those years, and Leonhard was perhaps the most prominent of the early archbishops who made this city their capital. He was a man who was never ashamed of his humble origin, though he attained to considerable prominence in the Catholic world of his time. This is shown clearly by his coat of arms. On one side of the shield is the archbishop's hat, while on the other is an ordinary sugar beet. It seems Leonhard was the son of a peas-

## THE NEW SWEDISH CARMEN.



Miss Olive Fremstad of the Metropolitan opera has proved that she is as great a Carmen as ever sung the role. Her portrayal of the cigarette maker was the sensation of the first week of opera in New York.

ulation "how many interesting glimpses we might have of the man with whom it was so closely associated. This primitive piano was used by Mozart when composing "The Magic Flute," and many others of his notable works were helped into existence with this keyboard.

On the wall, among portraits of the Mozart family and many other interesting pictures, hangs the original play bill of the first performance of "The Magic Flute," given in Vienna at the Theater am Hof, Vienna, 1791. What it says is most interesting, as is also follows:

**Initial Performance:**  
The Magic Flute.  
A grand opera in two acts  
By Emanuel Schikaneder.

All of which is in large type. Then follows a cast of characters. A little footnote in very small type says that the music was written by Herr Wolfgang Amade Mozart.

"A prophet is surely not without honor, save in his own country." That the opera, "The Magic Flute," has lived for a century and a decade, and will no doubt live as long as opera is sung, is due entirely to the intrinsic value of the music, for the libretto is very inferior. Yet at the time the work was brought into existence the music was considered of only enough importance to call forth a line or so in a footnote, while the author of the book was the great man who took the honors. And but a short time after this first performance of the Zauberflote its composer, the man whose very name is held almost sacred the world over by musicians and music lovers today, was allowed to die in obscure poverty, and he buried in an unknown, unmarked pauper's grave. This was the treatment given one of the greatest geniuses that ever lived by an ungrateful, unheeding world.

**MOZART'S RELICS.**  
I said the grave was unmarked. This is not wholly true. An old sexton who had more appreciation of Mozart's greatness than one might expect to find in a man of his profession, secretly marked the grave, and ten years later (1807) took up the remains, a gruesome relic of which is on exhibition in the room adjoining that containing the pianos and play bill. This relic is no less than the skull of the great composer which, repeated in a glass case with many of his original manuscripts. And that is all of the mortal remains of the great Mozart; but he will live in his works as long as music is an art. In the Vienna Central cemetery there is a beautiful monument to this most illustrious musician; and around this

ant, so he took as emblem of his humble origin the beet; and as emblem of the greatness he attained the bishop's headgear. An odd combination for a coat of arms.

**ANCIENT JOSTLES THE MODERN.**  
The Getreidegasse is a long, narrow and crooked street which runs from one end of the city almost to the other. It is doubtful if there is a building in the whole street of a later date than 1770, but many of them date from much earlier times. Were it not for the people in the street (who to be in keeping therewith should really be dressed in knee trousers, buckled slippers and silk stockings, topped off with peruke and three-cornered hat) one could easily be brought to believe the year were 1750 instead of 1904. Occasionally there are show windows exhibiting motorcycles or telephones, which of course are out of harmony with the street, but to these the eye must be closed.

**MOZART'S BIRTHPLACE.**  
In this very same Getreidegasse, in the house number 7, the great tone poet Mozart first saw the light of day. Since about the year 1840 this house has been held as a museum where relics of the composer are kept.

A placard at the street entrance directs the visitor up the narrow flight of old stone steps two stories to the Mozart room.

Here is entered a rather large room, though with a very low ceiling, which gives one a somewhat oppressive feeling. The first thing apt to rivet one's gaze is the old grand piano which stands in solitary state against the wall directly opposite the entrance.

This is the piano on which Mozart played in concert, and is no doubt a fine specimen of the concert grand of 100 years ago, though it is all but impossible to think of such an instrument as the forerunner of our modern grand. To play upon it now seems sacrilege; and the discordant tones that rebound from its wormeaten sounding-board, are like voices from the dead. Yet how many hundreds this same instrument has delighted in by-gone days, though he attained to considerable prominence in the Catholic world of his time. This is shown clearly by his coat of arms. On one side of the shield is the archbishop's hat, while on the other is an ordinary sugar beet. It seems Leonhard was the son of a peas-

## MUSICIANS' DIRECTORY.

- MRS. LIZZIE THOMAS EDWARD.  
Vocal Studio.  
23 West Third North St. 'Phone 194-y.  
Hours, 2 to 4 p. m.
- S. MOLYNEUX WORTHINGTON.  
Baritone.  
Teacher of Voice Building and Tone Production. Former Pupil of Charles Stanley, Wm. Shakespeare, London, and Romoli, Milan, Studio, 23 Constitution Bldg. Telephone 263-y.
- THEODORE BEST  
Teacher of Guitar and Mandolin.  
Studio, 119 East First South Street.
- ALFRED BEST JR.  
Tenor Baritone.  
Pupil of Dr. Frank G. Doersert, New York Voice Culture, Sight singing, and Mandolin lessons given. Studio Room 27 Main Bldg., 21 East South Temple.
- W. C. CLIVE.  
Teacher of Violin and Piano.  
STUDIO 60 TEMPLETON BLDG.  
No. 26 First St., 'Phone 164-a.  
Instructor at L. D. S. University.
- GUSTAV DINKLAGE  
Expert piano tuner and repairer. P. O. box 26. 'Phone Crastensen & Anson Co.
- C. D. SCHEITTLER.  
602 Templeton.  
Cello Pupil of Anton Hekking and Jacques Van Lier Berlin. Soloist at Nuremberg and New York Conventions. Instructor of Cello, Guitar, Mandolin and Banjo.
- Repairing.  
W. W. TAGGART.  
Tuner and Repairer of the Piano.  
Salt Lake City. Residence 45 E 12th St. P. O. Box 86. Telephone 191-z.
- GEO. CARELESS.  
Professor of Music.  
Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmonium, Sight Reading. Orders may be left at Fergus Coaster's Music Store.
- CHAS. KENT.  
Baritone.  
In a rich mellow baritone, that teamed with quality and strength, Mr. Kent sang his solo and won the hearts of 1,500 audience with his perfect enunciation and fascinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selection as charming as rare.—New York Herald.  
136-237 Constitution Building.
- MME. AMANDA SWENSON.  
Teacher of Vocal Music.  
The Old Italian School.  
Studio, Clayton Music Store, 109 Main St.
- WEIHE.  
644 Constitution Building.  
Concerts and Pupils.
- GEORGE E. SKELTON,  
Teacher of Violin.  
(Graduate from Trinity College, London.)  
References and Studio: Room 5, Board of Trade Building.
- J. J. TORONTO,  
Piano-Forte and Church Organ Tuner.  
21 A St. 'Phone 155-z. Graduate of New England Conservatory of Music, Boston, Mass.
- MRS. MARTHA ROYLE KING  
Teacher of Artistic Singing.  
Voice taught free every Saturday forenoon.
- SQUIRE COOP.  
Pupil of Godowsky and Busoni.  
Piano, "Coaching in Vocal Repertoire." Studio, 23 Commercial Club Bldg., Rooms 13 and 14.
- ARTHUR SHEPHERD,  
DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Piano and Harmony. Studio Room No. 2 Hooper & Eldredge Block, 49 Main Street. Phone 251-y.
- EMMA RAMSEY,  
(Dramatic Soprano)  
Pupil of Correll (Berlin) Archambaud (Paris). Correct Method of tone production and breathing. Teacher of Concert, Oratorio and Operatic Roles. Residence 23 West Sixth North. Studio 433 Constitution Bldg.
- TRACY Y. CANNON.  
Pupil of Alberto Jonas and A. A. Stanley. Teacher of Piano, Organ and Harmonium. Studio, Room 28, Main Bldg., 1 E. South Temple Street.
- FRED. HARWOOD,  
Teacher of Piano and Composition.  
Graduate of Broad St. Conservatory, Philadelphia. Studio, 323 Constitution Building.
- HUGH W. DOUGALL,  
Baritone.  
Teacher of Voice Building and Artistic Singing. Pupil of Busby (Paris) and Hermann (Berlin). Studio: Clayton Hall, 109 Main Street.
- CHAS. F. CARLSON,  
Voice Culture—Art of Singing.  
Certificated Teacher of Harmony.  
L. D. S. U. Lion House.
- JOHN J. McCLELLAN,  
(Pupil of Jonas, Schaefer and Jedicke).  
Organist of the Tabernacle.  
Piano, Theory and Organ.  
Studio, Clayton Hall, 109 South Main St. Studio 'phone 210-y. Res. 'phone 104-y.
- MRS. GRAHAM F. PUTNAM  
Room 28, Studio Commercial Club Bldg. Mondays, Tuesdays and Thursdays. Studio, Residence 132 B. St., Wednesdays, Fridays and Saturdays. Residence Telephone 113-y.

## GRAND THEATRE

JONES & HAMMER, Mgrs.

MONDAY, TUESDAY AND WEDNESDAY,

December 12th, 13th, 14th.

## BLANCHE BATES

In David Belasco's Wonderful Production,

## THE DARLING OF THE GODS

A Drama of Old Japan by David Belasco and John Luther Long.

342 TIMES IN NEW YORK. DON'T MISS MISS BATES 135 TIMES IN ST. LOUIS.

SPECIAL Wednesday Matinee Double Bill. "MADAM BUTTERFLY" —AND— "MY AUNT'S ADVICE."

PRICES—\$2.00, \$1.50, \$1.00 and 50 cents.

## LAST CHANCE TO GET TEETH

AT THESE REMARKABLY LOW PRICES.

Remember these prices are for the month of December only, and if you want to avail yourself of this opportunity of securing the best and most reliable dental work to be had in the city at almost one-half the regular prices come in this week.

During December We Will Extract Your Teeth Free.

Full Set of Teeth (that fit) \$5 Bridge Work . . . . . \$5 Gold Crowns . . . . . \$5 Fillings . . . . . 50c up

We do this to demonstrate our methods and to introduce our new and original Zyloplate. The lightest and most natural set of teeth ever made. Will outwear a dozen ordinary plates. They are fitted with our patent corrugated suction, which insures a perfect, tight-fitting plate, upper or lower.

Office open 8 a.m. to 7 p.m. Sundays, 10 to 2. ALL WORK GUARANTEED FOR TWENTY YEARS. Examination and Advice Free.

## BOSTON DENTAL PARLORS,

126 SOUTH MAIN STREET.