Music and Musicians

SALT LAKE musicdom has its appetite keenly whetted for the big Eames festival at the Tabernacle on Friday night next. A telegram from Henry Wolfsohn, manager of the noted prima donna, says she will leave Bangor, Me., where she gave a great concert a week ago, the initial one of her series of 30 in the United States, tomorrow morning, and come here direct. Bangor had the first, as that is her home town. It was there that she was reared but not where she was born, as many suppose. She first saw the light of day in Shanghai, China, but like Nordica, her childhood and early womanhood were spent in Maine, and the old Pine Tree State is equally fond and proud of them both. It is just now in the midst o a great annual music festival; it was opened by Eames and the governor of the state and other dignitaries participated in it.

It will be remembered that Prof. McClellan, who is local manager for Eames company, was not quite satisfied with the program she was to give here, and that he wired Mr. Wolfsohn suggesting two or three substitutions. Yesterday a letter was received from Mr. Wolfsohn which said: "I note your desire for changes in the Eames program. Certainly you shall have them; and here they are. Instead of the Mozart Aria, she will sing the grand Aria from "Aida," by Verdi, and in place of the group of songs at present on the program she will sing two songs with cello obligato;

a Elegy ..... Massenet
b Mein galubiges Herz.....Bach
Cello obligato, Mr. Joseph Hollman.

"All the rest of the program will remain as it is, ending with Rossini's 'Inflammatus,' which is to be given in conjunction with the Tabernacle choir."

Madam Eames is to be supported, not only by Joseph Hollman, who is ranked as the greatest living cellist, and who has medals enough from European monarchs to emblazon the whole of his expansive breast, but by Emilio de Gogorza, the eminent French baritone, and by Amherst Webber, the noted pianist and composer. Prof. McClellan has the opening number on the program, the prelude from "Lohengrin."

* * *

The friends of Alfred Best, the Salt Lake tenor, have received a number of programs of the repertoire of the Savage English Opera company now being performed in Brooklyn. Mr. Best is down for the part of the street vendor in "LaBoheme," one of the minstrel knights in "Tannhauser," and the messenger in "Aida." The parts are small, but they are important, and would not have been entrusted to anyone who could not acquit himself well in singing and acting roles.

* * *

The first meeting of the board of directors of the Salt Lake Symphony orchestra was held during the week. The board listened to the plans of Director Shepherd and Business Manager Spencer of the season, and decided that two and possibly three concerts should be given, the first about Dec. 4; this with the proviso that managers of the several theaters will be lenient for that night and allow the men who are engaged in their orchestras, to place substitutes for the two hours that the concert will require. The fine work of the organization is still well remembered. The guarantee fund is in good shape and promises of support from other leading citizens have been received by Mr. Spencer, so that the re-appearance of the popular body of musicians may be said to be assured.

* * *

There will be a special song service tomorrow evening at 7:30 in the Y. M. C. A. auditorium (First Methodist church services) when the regular choir will be assisted by the Masonic Vocal quartet, consisting of Mrs. Edward Moore, Miss Agatha Berkhoel, Fred Graham and Willard Squires, also, by Mr. Rutherford, a new baritone in this city. The program will include "Benedictus" (Gounod), by the choir; Nocturne (Chopin), by Miss Louise Lampson; contralto solo, by Miss Rathbone of Phoenix, Ariz.; soprano solo by Miss Redman; anthem, "Teach Me, O Lord" (Cash), choir and Masonic quartet; soprano solo by Mrs. A. S. Peters; anthem, "Sanctus" (Gounod), by choir and Masonic quartet; tenor solo by Fred Graham; duet, Miss Berkhoel and Mrs. Rutherford; anthem, "The Lord is My Shepherd," by the choir and Masonic quartet. Miss Agatha Berkhoel, director.

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Manchester Hall will not arrange for the usual winter concerts until the question of Sunday evening theatrical performances is settled.

* * *

Local music dealers report remarkable sales in harmonicas, or mouth organs, to rural visitors, principally. One firm reports a sale of 250 harmonicas during this week alone, while during conferences and fair week, twice that number were disposed of. Country boys take very kindly to this entertaining musical toy, and it is found in the mining camp, on the range, on the farm, and elsewhere.

* * *

Local musicians will be interested in knowing that Dudley Buck has left his native land, intending to spend the remainder of his days in Munich, where he is at present. He is a great artist at the organ, and ranks among the first of church music composers, but he has "a sweet will of his own," and unless he can have his own way, it is a herculean task to get along with him. Dudley Buck is very set in his ideas; he is an epitome of the code of the Medes and the Persians, and one of his ideas is that American universities are not qualified to confer degrees in music. Yale did that some years ago, whereupon Mr. Buck promptly returned the parchment, with a curt statement that he did not consider Yale of sufficient status to warrant any such action. However, Theodore Thomas was pleased to receive the degree of doctor of music, and the noted composer, Sir Edward Elgar of London, thought enough of such a degree from Yale to make New Haven a special visit to receive it. Mr. Buck will be able to flock all alone by himself in Munich without any one attempting to interfere with his voluntary isolation.

* * *

Mme. Swenson will begin next month giving a series of monthly vocal recitals with her pupils, in Clayton Music hall. Mme. Swenson has some excellent voices under her direction, and her pupils' recitals have in the past always given pleasure to goodly audiences.

* * *

Willard Weihe started a violin class in Ogden last week, and now he has 12 pupils there. Mr. Weihe finds much interest there in stringed music.

* * *

The many friends of Mrs. R. J. Caskey will regret to learn of her departure from this city with her husband and children for California, where, for climatic reasons, it is necessary for her to reside. Mrs. Caskey is a charming song writer, and such of her compositions as she has given to the public have been warmly and appreciatively received. Mr. and Mrs. Caskey will leave on the 25th inst., with the best wishes of a large circle of friends.

* * *

Fred Graham will begin a series of monthly vocal and instrumental recitals, every other Thursday evening, beginning Nov. 2 next, in the Y. M. C. A. auditorium, with performers selected from the best local talent.

* * *

The Imperial Men's quartet will sing Dudley Buck's "Lead Kindly Light" in the Y. M. C. A. tomorrow afternoon, and after the meeting will render "In Old Madrid," in the foyer.

* * *

There is a very active demand from choirs all over the community for several of the selections sung at the Tabernacle during the past Conference; the Ogden tabernacle choir have already started on "Gospel Restoration." It would not be a bad idea for choirs generally to study on a number of the same anthems for the winter, and be able to join the big choir in singing them at the spring conference.

* * *

The leaders of all the city choirs which are to join in the coming choir festival concert, are requested to meet with Prof. Stephens at the Tabernacle at the close of meeting tomorrow (Sunday). It is imperative that each choir leader (or his representative) be present, as choirs not reported, or who have not taken active part and received their music, etc., by this time, will be dropped from the list of those participating. The middle of November is set as the time when the monster concert is to take place, and every choir taking part should be actively rehearsing to be ready to join the combined rehearsals, which will begin week after next.

* * *

The Liberty stake choir will hold a special meeting next Wednesday evening, in preparation for the coming stake conference.

AT THE TABERNACLE FRIDAY NIGHT.

Madame Eames, Queen of Song, and Two of Her Supporting Artists.

SHARPS and FLATS.

Yvette Guilbert will return to the United States next season. She will appear in the leading high class concert halls in "Songs of Two Centuries."

Madame Lillian Blauvelt is announced to appear at Wallack's theater in the new comic opera, "A Rose of Grenada." She will follow Otis Skinner's brief engagement in "The Duke of Grammont."

Claire Mentz, who took Madame Schumann-Heink's place in "Love's Lottery" last week when the prima donna became ill, has signed a five years' contract with W. C. Whitney to star in a new opera by Julian Edwards.

Mme. Schumann-Heink, who was compelled to temporarily retire from "Love's Lottery" owing to some trouble she had with her throat, returned to the company last week and is again on tour with that successful musical attraction.

Edwin Stevens has been engaged as one of the principal members of the company to support Lillian Blauvelt when she makes her appearance soon as a comic opera star in the piece "A Rose of Alhambra," which was written for her use by Charles Emerson Cook.

Mrs. James Brown Potter is preparing to appear in a new musical drama, "The Murder of Rizzio," in which she is to play Mary Queen of Scotts. She has just closed her recitation tour, and is living with her mother, Mrs. Urquhart at the Swan hotel, Staines Bridge, London.

The Mozart fountain, which has been in process of erection on Mozart Platz, in Vienna, is fast nearing completion, its plinth and its basin having already been finished. The monument is visible from four streets, and will make a splendid effect, with its finely carved gargoyles and its heroic figures, Tamino and Pamina, characters from Mozart's "Magic Flute."

Frank L. Perley is under the impression that he has discovered a new May Irwin in Marion Wilder, a California society girl, who recently applied to him for a position in the chorus of "The Girl and the Bandit." Aside from being funny, Miss Wilder has a fine contralto of great power and sweetness. Mr. Perley has signed her for the role of Arabella, one of the principal parts in "The Girl and the Bandit."

Humperdinck's new opera, "Heirat wider Willen," will be performed for the first time in Berlin early in the coming season. The work has already been given before a select audience at Stuttgart, and it is the opinion of all who heard it that the author of "Hansel and Gretel" has surpassed himself in his latest score. The opera has already been secured for Weisbaden, Kassel, Hale, Prague, Vienna, Leipsic and Munich.

The forty-eighth festival at Worcester, Mass., closed recently and was a success. The principal features musically were the introduction to Worcester of Mozart's famous "Requiem," the striking though unequal "Te Deum" by Anton Bruckner, and the magnificent performance of the Tschaikowsky concerto by Harold Bauer. The singers this year were on the whole satisfactory, but no great stars appeared, no new reputations were made and no vocal artists so stood out from the rest as to be in a class apart or to call for separate mention.

Reginald De Koven, the composer of "Happyland," in which De Wolf Hopper is starring, was interviewed recently by the Boston Transcript. Mr. De Koven considers that just at present there is a large circle of music lovers, who, while tolerating the so-called musical comedy of the last few years, will welcome with acclaim a return to the time when "Robin Hood," "Rob Roy," "the Beggar Student," "Boccaccio" and "Fatinitza" were supreme. In other words, he believes firmly in treating the subject from a thoroughly artistic viewpoint, and considers that the musical public is in sympathy with this idea.

Mme. Emma Calve has decided that old Irish and Scotch songs, as well as French chansons, shall be contained in the group of folk songs that will form one section of her program when she makes her first concert tour of America this winter. What is specially interesting about this is that the prima donna, in all of the years that she sang in opera, scorned to become familiar with English, but she has been studying the language during the last few months and will use it in public for the first time with these songs. Of course, Calve will sing arias from "Carmen." The mad scene from "Hamlet" is also upon her list. She will appear in the Salt Lake Tabernacle in January.

An engagement of great interest to society has just been announced, that of Mrs. Marie Eustis, former wife of George Peabody Eustis, to Josef Hofmann, well known as pianist in various parts of the world. Mrs. Eustis is a daughter of a former ambassador to France, James Eustis, who has for some years past been identified with the colony in Westbury, L. I. She has also been much in Newport and also during the winter season in Aiken, N. C. Josef Hofmann was known many years ago as a marvelous child pianist, and the Messrs. Steinway sent him abroad to be musically educated. He returned to America about five years ago one of the world's foremost artists.

Innes and his band have removed their general offices and official home from New York to Chicago. This movement will doubtless create comment, for the reason that the band has for years been identified with the best in New York's musical life, while its annual tours have given it a personal following in every city of importance in the country. The same influence which prompted the similar move of the late Theodore Thomas, who in 1891, with his entire orchestra, pulled up stakes and established the present Chicago orchestra, seems to have had a dominating influence in bringing about this latest accession to Chicago's musical forces. Innes is given a permanent home for his organization in the Theodore Thomas Orchestra hall and will inaugurate a series of popular concerts there. The official announcement speaks of "Innes and his orchestral band of 60 players."

"Music affects people in peculiar ways sometimes," says an eastern correspondent. "At our place of business we have four stenographers, whose desks are in the same room with the sheet-music department. The girls, who hear every piece of music that is played for customers, seem to be affected queerly by the different selections. For instance, if a fast tune is played they'll pound those typewriters like fury. If, on the other hand, slow music is played they will write much more slowly. Apparently they keep time with the piano, unconsciously. The other day I had just started the girls to work on a circular letter which I wanted in a hurry, when the pianist began playing a slow, solemn selection. I saw what effect it was having on the girls, so I had the slow music sidetracked, and, at my request, the pianist played rapid-fire two-steps for five minutes. The fast music brought the desired result—I had my letters all ready for mailing by the time the five minutes had passed."

STEPHENS PAYS TRIBUTE TO EAMES.

THERE is no one in Salt Lake more enthusiastic over the prospects of hearing Madame Emma Eames than Prof. Stephens, director of the Tabernacle choir. He says: "It has been my keenest desire for several years to hear this great singer in our Tabernacle. To my mind she holds a place side by side with the queenly Nordica. They are the two greatest living American operatic singers. I have crossed the continent twice to feast on these, with other great voices in the opera at New York, and nothing has left a deeper impression upon my mind than Madame Eames' singing in "Aida" and Wagner's "Die Valkure;" her voice is so penetratingly beautiful, her presence so refined, stately, statuesque, and yet natural and womanly, that she invests the character and the music with something even above that which most great singers do.

Never shall I forget one night at the Metropolitan Opera House, New York, when I, with R. C. Easton and Willard Christophersen had climbed to the topmost region of the house (to be as near the seventh heaven as possible), to hear dear old Verdi's "Aida"—my favorite of all Italian operas. Eames was to be the "Aida," Olitzka the "Amneris," Scotti the "Amonasro," and I believe Salea the "Radamese." I had already heard Eames in the part of "Leglinde" in Wagner's "Die Valkure," and was expecting a treat indeed. But, alas! Radames the original had a cold, and some poor substitute, half frightened, half incompetent, walked upon the stage, and made known his Egyptian ambitions, including those for "Aida," to our disappointment, almost disgust. For if his military and love-making accomplishments were no more promising than his vocal ones, the whole opera was evidently going to be ridiculous. But one cannot always judge a day by its dawning, for lo! the clouds lifted and by the time "Aida" had the floor to herself, and her conflicting emotions, the sun was radiant in the heavens. And we were roused to enthusiasm. But the high noon of frenzy was reserved for the great Nile scene. In this Eames seemed something more than mortal, and ere the great scene between the three principals was over, even the frightened tenor was singing almost magnificently. So it proceeded to the end of the opera, and that night we three did what doubtless many thousands had done before—crowned this classic American as one of the goddesses of music, with a throne all her own. She is not Nordica, Ternina, nor Melba, but Eames, the equal in her own sphere and style to either of the other three in theirs. Since then I have a hundred times said that there was one more singer I knew whom I desired to hear in the Tabernacle, and that is Emma Eames, she of the ideal "Aida" voice. And now to all musical friends and to the public generally I say, "Do not miss your opportunity to hear one of the greatest singers of the age—a singer unlike any other, yet as charming as the best."

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Oct. 9.—There is no profession so subject to change as the theatrical: Miss Lisle Leigh, who has made a success in her 20-minute sketch, "The Heart of Brahma," and who has made a decided hit with the managers at Proctor's Fifth Avenue Stock Company theater, has been suddenly taken from both the two well paying attractions by the Amelia Bingham company and is now cast for leading support to the fair Amelia's husband—Lloyd Bingham in "Ireland 1798." It goes on the Shubert and Belasco circuit, and begins the season at Newark, N. J., where it will run a week, then go to Pittsburg for a week; by that time it will be well "tried out," and its future assured or knocked out as the critics will. Amelia Bingham has immense faith in her husband's dramatic ability; he had equal faith in her drawing qualities, so it is but fair she give him the chance he gave her. Miss Leigh plays the "heavy" to Miss Helen Lackay's light character, both supporting the star. One of Belasco's theaters will be in readiness to give the piece a New York hearing should it prove successful. The Bingham's have invested royally in the venture, and it is hoped all round that the new play will make an all season's run.

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L. R. Holbrook, who studied in St. Louis all last winter, arrived in New York last week to visit with friends and do a little sightseeing before establishing himself in the east for another year.

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At the Sunday services of the Latter-day Saints Attorney Le Grand Young and Elder Clark Gray spoke. Elder Gray has been laboring for the last 15 months in West Virginia conference, and will now do missionary work in the Brooklyn conference for a few months. Mr. Young, who is accompaned by his wife, has been in New York a week, at the hotel Imperial, and will leave for Chicago Monday evening on his way home. Business has been the object of Mr. Young's journey across the continent. The many friends of Mr. and Mrs. Young in New York look forward to their visits with pleasure.

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Thursday, Sept. 28, Miss Mary Young, daughter of Hon. John W. Young, sailed on the Friederick der Grosse for London and Paris, to complete her musical studies.

* * *

A week ago Mrs. Sarah Price and daughter Lillian arrived on the Carthegena from Liverpool on their way home to Salt Lake. Mrs. Price and daughter have been in Scotland all summer with relatives, this being the first time Mrs. Price has seen her people since she left Scotland over 30 years ago. Her trip has been a most enjoyable one, out she returns feeling quite satisfied to pass the remainder of her days in Utah; they will leave for the west on Oct. 9.

* * *

J. Waldo Kingsbury, son of President Kingsbury of the Unversity of Utah, a graduate of 1903 class of that institution, arrived in New York last Wednesday to do graduating work at Columbia, in geology. Mr. Kingsbury was accompanied by Frank Anderson, a graduate of the Salt Lake High school of 1903, and who has also been a year at Ann Arbor, Mich.; he has also registered at Columbia. Both young men will find many friends from their native state to welcome them.

* * *

At the annual session of the American Dramatists' club last night, Mr. O. U. Bean, was the cause of a small sized zreeze when he quietly sprung a motion that a historian be added to the officers of the club and a committee be appointed to investigate the advisability of establishing a play bureau in connection with the club, similar to the Dramatic Authors' society of France. Prest. Bronson Howard, Walter Clarke Bellows and Harry P. Monson, declared themselves against the motion, but Mr. Bean was not easily downed, and he carried his point, and was rewarded by the appointment as chairman of the committee he had advocated.

* * *

Messrs. Clyde Squires and George Barratt, have taken a studio at 41 West Twenty-fourth street, where they will combine workroom and living room. The quarter of city they have chosen is in the very heart of the Bohemian artists and art societies, the very atmosphere is redolent of Latin quarter paints and models, and writers of magazines and newspapers are to be seen at every turn. It is a desirable part of this great city for students who want to keep in touch with their art.

* * *

Last week Miss Irene Strang, of Ogden, was offered one of the principal parts in "Me, Him and I," but Mrs. Strang, who is with her daughter, so strongly objected to stage life, that she was obliged to abandon the idea. Miss Strang, has been a pupil of Dr. Dossert for over a year, and has made excellent progress in her singing.

* * *

At Sunday services, Elder B. F. Cummings, was seen by his friends and fellow workers, looking well, and glad to meet old friends.

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Mr. Fred A. Beesley, of Salt Lake, has come to New York to study piano tuning, and is located at 525 West One Hundred and Twenty-third street, with Mrs. and Miss Van Cott.

* * *

Mr. S. M. Kohn of Ogden, was shaking hands with old friends this week, though having been in the city some time, business has kept him from the vicinity of Utahns living here.

* * *

The "Republic" which landed in Boston last week, brought Miss Dot Pett, one of Ogden's musical girls, who is making a great reputation for herself in musical circles here. Miss Pett sailed for London last May, to study in that city and Paris, for several months, and has accomplished wonders in her line of work. Miss Pett had the honor of appearing on the same program with Mozkowski in Paris at a concert, attended by President Loubet. Through the influence of her teacher De Combes, Miss Pett was able to meet musical people and become acquainted with artists which will be a great benefit to her here after. De Combes, is a popular teacher, his pupils coming from Berlin and Paris, in many cases America furnishing a number also. Miss Pett will remain in New York all winter her niece, Miss Irene Strang, will be her companion. They are now living at West Fifty-Eighth street. JANET.

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JOSEPH HOLLMAN.

The Great Dutch Cellist Who is to Appear in the Tabernacle in the Eames Grand Concert.

NEWS of the LONDON STAGE

Special Correspondence.

LONDON, Oct. 4.—If R. C. Carton's new play, "Public Opinion," which is now in active rehearsal at Wyndham's, should prove a success, Charles Frohman will have reason for some little chagrin. Mr. Frohman and the author of "Liberty Hall" parted company last year, and one infers it was at the wish of the former, the last three plays by Carton which the American manager produced having moved gloomy failures. Really, it looked as if the hand that gave us "Lord and Lady Algy," "Wheels Within Wheels," "The Tree of Knowledge" and "Lady Huntworth's Experiment" had lost its cunning, for "A Clean Slate" was even less successful than its predecessor "The Undercurrent" had been, while the fate of "The Rich Mrs. Repton" was still more unhappy. All three pieces were given on both sides of the Atlantic by Mr. Frohman, whose relations with Carton began with the production of "Lady Huntworth's Experiment."

So these relations were broken off, and Carton's next play, "Mr. Hankinson" was put on by Frohman's young English rival, Frank Curzon—and proved about as big a success as the dramatist ever has had. With James Welch to play the little bounder who is its "hero" the comedy ran for 300 nights at Wyndham's, and is now playing to big business in the provinces. This must have made Mr. Frohman feel good. Carton's new play, "Public Opinion" is also being produced by Curzon. It is described as in the dramatist's lighter vein, and if it should prove that Carton has got back into his stride again, his late manager will have good reason to wish he had kept on a while longer.

* * *

An uncommonly interesting recent announcement is to the effect that Capt. Robert Marshall's elder brother, has followed his example and tried his hand at play-writing. Stephen Marshall like the author of "A Royal Family," "His Excellency the Governor" and "The Duke of Killicrankie" is a military man and has the title of major. His maiden dramatic effort is a comic opera, for which Ivan Caryll, whose successful scores are literally too numerous to mention, is composing the music. It may be called "A Lady of Quality," though the title has been used already. Caryll describes Major Marshall's work as a patch-and-powder opera comique, dated 1719, and not unlike "La Cigale." Incidentally the musician is enthusiastic over the quality of his librettist. "He has all his brother's exquisite literary sense," says Caryll, "both in his book and verses." If that is true, Major Marshall should not experience much difficulty in getting "produced," for few dramatists of recent years have pleased the public oftener than the ingenious author of "The Second in Command."

* * *

London's rather unfavorable verdict on "The Prince of Pilsen" has been reversed by audiences in the provinces. In fact, this American musical comedy is reported to have scored one of the biggest road successes of the present year. At Portsmouth, the piece—which had a much shorter run than it deserved at the London Shaftesbury—was played during the "Entente" week, and did record business. This week it is pleasing audiences at the Marlborough theater, Holloway, and there ought to be some pleasing English royalties coming to Messrs. Luders and Pixley.

* * *

Weedon Grossmith who, like William Gillette, appears in his own play, seems to have the knack of pleasing audiences, though the critics don't generally care much for his pieces. For example, "The Night of the Party" got only moderate praise from the reviewers, but it ran 300 nights or more at the Avenue, and then enjoyed favor in America. "The Duffer," Grossmith's new play, which is all about art students, also received severe handling when produced at the Comedy a few weeks ago, and looked like a flash in the pan, but it has run out its term in Panton street, and next week is to be transferred to the Savoy, which Grossmith has been encouraged to lease until the end of December. He has to quit the Comedy because it is wanted for Willie—in London, "William"—Colier's appearance in "On the Quiet."

* * *

Hubert Henry Davies, the "youngest playwright" who has been silent since he scored so heavily with "Cousin Kate" and "Mrs. Gorringe's Necklace," has now finished a new play. It will be done in London by Sir Charles Wyndham—who likewise has been missing for a considerable time—since, in fact, he had the misfortune to be knocked down by a cable car in Broadway, New York.

* * *

The management of the Court theater, Sloane Square, which has been giving Bernad Shaw exclusively for some time, is planning to stage a dramatic version of Maurice Hewlett's "Pan and the Young Shepherd."

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