

MUSIC AND MUSICIANS

SYMPHONY AFTERNOON A CHARMING SUCCESS.

Prof. Arthur Shepherd and his associates have a better instance of their steady progress in learning to work together as a unit than they did yesterday afternoon, when the fifth symphony orchestra concert was given. It was given too, before the usual thoughtful and scholarly gathering of select listeners, and the general discouraging array of empty seats, but in spite of that the artists gave an admirable program. The length was ideal, the selections showed care, taste and discretion, and the program was filled with a variety that was most enjoyable to the audience.

It is hard to say in which number the orchestra most distinguished itself. Probably the Brahms' music from "Romeo and Juliet" was then in charge, showing the organization working as a unit whole better than anything else, and this especially in the undulating movement. In the second movement of the ballet suite from "Pierrot," a number very popular in all orchestral concerts in Europe, the orchestra's plaintive effect and the support by the other instruments was simply excellent. Liszt's beautiful symphonic poem, "Les Preludes," was done in majestic fashion, and the characteristic negro episode by Gilbert, the American composer, also caught the fancy of the audience. Mr. Shepherd was heartily

applauded throughout the afternoon. A special feature of interest was the appearance of Miss Hazel Taylor, late Maud Marion, and her rendition of the difficult air from "La Traviata," while she was a little nervous, she sang with a purity of tone, style and expression, that immensely pleased the house, and she received a vigorous encore, rendering her a standing ovation, that told her very much more at home. Musetta's beautiful waltz from "La Boheme," Mrs. Walker's Overture to "Pierrot," and a charming feature, especially in the last number.

The orchestra is not yet to appear again for some time. The usual deficiency of \$500 or more will follow yesterday's performance, and it is only the liberality of Mr. Newhouse that is making the present series at all possible.

A CHILD'S DICTIONARY.
The late Frederick R. Coedert, the noted lawyer and wit, had a great address for children. He collected indelibly the quaint sayings of children, and one of the treasures of his library was a small manuscript volume, called "A Child's Dictionary," and these are some of the definitions that Mr. Coedert would read from it.

"Dust"—Dust with the juice squeezed out of it.
"Snoring"—Letting off steam.
"Applaud"—The bubbles that apple trees blow.
"Backbite"—A mosquito.
"Fan"—A thing to brush the warm off with.
"Ice"—Water that went to sleep in the cold.—Boston Herald.

Without doubt Edward P. Kimball is one of Salt Lake's most promising musicians; his training has been complete and his talent is natural. From 1896 to 1900 he was a pupil of McClellan; from 1898 to 1899 he was instructor in the Beaver Branch of the Brigham Young College; from 1900 to 1902 he was well known as a local accompanist; from 1902 to 1903 he studied in Germany under Maurice Aumonier, and since that time he has been assisting

organist of the tabernacle, accompanist for the Salt Lake Opera company, and organist for the First M. E. church.

A feature of Mr. Kimball's progress that is worthy of mention is the fact that last June he gave a recital in which only his own compositions were played. As a teacher of the piano and organ he certainly is one of the best in the city. His studio is at 46 South Main street, over Densley company's music store.

the Queen's private orchestra. Mr. Careless has a studio in Salt Lake and gives lessons in voice training, violin, piano, cabinet organ, harmony and sight reading. Versatility combined with competency well mark Mr. Careless as one of Salt Lake's representative musicians.

SAVAGE DRAMATIC SCHOOL.
The Savage Dramatic School is a school for character building and preparation for life. It believes with our Belgian contemporary, Maurice Maeterlinck, that the highest aim of the soul should be to make beautiful its own inner life. You will speak best when you live best, for even art is inextricably bound up with life. It takes time to make a people realize that the work is educational and not superstitious.

When we study in the light of psychic principles we gain a natural style of speech, indeed, the word "natural" best expresses the aim of modern expression. Many a good sermon or other public address has been spoiled by lack of knowledge of the correct principles of voice use. A great deal of impersonation, original work, a dialect studies, hints for the arrangements of programs and suggestions for dramatizing looks, a thorough rehearsing of Shakespeare and classic plays, comedy, society and modern costume, singers are coached in stage technique and business of operatic roles; and songs, amateur and professional performances are rehearsed and staged. Special courses are arranged to meet the needs of professional and business men. Arrangements can be made for evening classes. Saturday classes for teachers and clergymen. Studio, Security and Trust building, 436-7-8.

B. M. YOUNG, JR.,
Instructor of violin, who recently returned from his studies at Brussels, Belgium, has a number of promising pupils. Mr. Young took private instruction under Prof. Back and Schneider, who studied in Cesar Thomson's class at the Royal Conservatory of Music. He also studied the violin and did some orchestra work with that instrument as well as playing second violin in the Young Symphony Orchestra, and first violin in the Grand Harmony Orchestra. Mr. Young studied some time at the Isabella School of Music, and often assisted his teacher with the lecture notes.

GEORGE CARELESS.
George Careless, dean of our music world, is one of our best known musicians in the west, he having been in Utah since 1864. For four years he was a student at the Royal Academy of Music in London, making a specialty of violin, piano, counterpoint, voice culture, choir and orchestral conducting, besides following other essential lines of training. He was also pupil

of Alexander Burnes, and was one of the first to introduce the violin into the Utah territory.

Some of the English critics appear to have created the curious notion that the Y. M. C. A. has selected the public as the London Times remarks regarding the Tabernacle future. It refers to the "musical commissions" of this singer with such artists as Part and Meib, and goes on to say: "Considered entirely without reference to the public excitement, the lady, it must be admitted, was a beautiful and well-informed voice with rare skill. Her execution of scales and ornaments is almost comparable to that of Mme. Malib, and she has the power of putting a great deal of power into her voice. She has all the advantages of long stage experience, and is a very capable actress. Only in one respect there is a conspicuous phase in her singing, and that is that she does not hesitate to break any phrase in order to breathe quite comfortably."

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MRS. ALBERTA DERSHAM.

Mrs. Alberta Dersham, whose photograph appears herewith, is a graduate of the Chicago Musical College, and of the Giesse Musical Institute, and is a recent pupil of Scherwenka of Berlin, in which city Mrs. Dersham spent 15 months studying with the masters.

Mrs. Dersham was a successful teacher of music in Chicago for 10 years, and now after acquiring the "finish" characteristic of all Berlin students, she has 50 pupils in Salt Lake City. Her studio is one of the finest in the city, at all who visit 218 Constitution building will readily see.

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Composer and teacher of voice and piano. His compositions are admired by leading musicians of America and Europe. He is enthusiastic concerning the production of works that will be a credit to Utah and the west. His latest published work, "Interesting Daily Exercises" for piano, he thinks will supply a long-felt need; pleasant things to play instead of the "dry" foundation exercises of the past. His compositions are for piano, pipe organ, violin, and piano and sacred and secular songs, and number over 100, about a fourth of which are published. He is well along with the orchestral parts of his opera "Columbus."

MISS MATTIE READ.
Miss Mattie Read, pianist and teacher, is a Salt Lake girl of several years experience in musical circles. Her first teachers were George Careless, Mr. Pratt, John J. McClellan and J. A. Anderson—all well known local musicians. Miss Read received her chief training, however, in the famous Spera Conservatory of Music at Berlin, under the direct tutelage of Godowsky, known the world over as a master instructor from the Spera Conservatory of Music have come some of the world's greatest pianists; and it certainly is a noteworthy fact that Miss Read spent four years at that institution.

In her pianistic instruction Miss Read follows the Godowsky method, and is considered highly competent in her forte. Her studio is at 760 East First South street.

ELIHU CALL.
Was born in Willard, Boxelder county; he brings with him a wide competency in his chosen profession; well merits a mention in our list of representative musicians. Years ago

he studied under Heber C. Goddard, though later Mr. Call graduated from the Peabody Conservatory of Music at Baltimore, having been for some time a student of Minetti. For three years he traveled in the east and in fact all over America