

# MUSICIANS



Those who have not already made their reservations for seats for the spring music festival will be glad to know that the management has decided to extend the season ticket rate for one week more, but it will positively end, on Saturday next. It is also announced that the afternoon performance will not commence until 2:45 o'clock, in order to give school teachers and students the opportunity of attending. Never in the history of this state have we had the opportunity of hearing such an array of talent at such low prices of admission as are granted the season ticket holders. The announcement made last week that the orchestra would play Arthur Shepherd's composition, created quite a stir among music lovers of the city. This fact alone, should bring out many to the afternoon performance on Thursday, the second day of the festival.

Genevieve Clark Wilson, who has been engaged as soprano soloist at the festival, is well known in the east for her many artistic achievements. During the nine years which she has devoted to public singing, she has broadened in her art, until she is recognized as one of the foremost American oratorio singers. Everywhere, under varied conditions, from single solo numbers to long and sustained oratorio roles and recitals, she has met with unbounded success. There is not a prominent orchestra in the country with which Mrs. Wilson has not appeared and her career is significant in the many engagements made by various clubs under whose auspices she has sung.

Comparisons between Harold Bauer and Paderewski have been quite frequent among musicians the past week, with opinion fairly unanimous that in matters of technical execution or performance, there is small choice between them; but that Paderewski excels in tone, portraiture and breadth of interpretation.

Both vocal teachers and pupils continue to be considerably affected by colds and consequent hoarseness, which make instruction and study rather difficult. The opinion is that these troubles seem to hang on longer this year than they did last. But, then, "gentle spring" is due here in just one week from today, when the sun crosses the equator, and then it is expected there will be less cause for complaint.

The Norwegian Singing club, which appeared to such good advantage as introductory capital, after the first performance, continues hard at work under Prof. Pedersen, and will sing again for the local public at no distant day.

The ladies' chorus of the Ladies' Literary club, 20 voices, gave two numbers at yesterday's session of the club, under the direction of Mrs. Wetzel. The singers were well received.

There were three special organ recitals given this week in the tabernacle, through the courtesy of the Church authorities, for distinguished people Monday and Tuesday, and for a large Raymond & Whitcomb party on Thursday afternoon. One Boston lady, who has often heard the Boston Symphony orchestra, remarked that she could hear the strings in the orchestral effects produced from the great instrument, that reminded her very much of her home orchestra.

The Catholic choir will sing Wells' St. Cecilia Mass at tomorrow's 11 a. m. service.

The music for the opening ball at Salt Lake, April 3 next, will be furnished by Held, with 25 men.

Owing to engagements at the Salt Lake theater, there will not be an open date for Miss Sybilla Clayton's piano recital until the middle of April.

The pupils of Mrs. Martha Royle King will give a vocal recital about April 12 next, probably in the First Congregational church. A special chorus will form a feature of the evening, and the ushers will be boys.

Miss Clara Clemens, daughter of the celebrated humorist, and a talented contralto singer, has come west from New York on a concert tour, and may travel as far as Salt Lake. She has a violinist with her.

Salt Lake is always interested in Mme. Schumann-Helke. They will be pleased to know that she has taken out her final naturalization papers, at Newark, N. J., and is now a full-fledged American citizen, no longer owing any allegiance to the House of Hohenzollern. The singer is a resident of North Caldwell, N. J., and filed her first papers three years ago. She says: "I love America and am only too glad to become a citizen of this dear land. America has brought me luck, fame and fortune. Its people have always been kind to me, and I am eager for the time to come when I call myself one of you." This is quite different from the tone and air assumed by so many foreign born artists who come to this country merely "for the money" and, after reaping a harvest of dollars, make haste to return to the old country, jangling their money and making during remarks about America and its people who have been so generous to them.

The Fifteenth Infantry band has a new cook. Private Jack Lansing of K company, as the former chef did not serve up "the boiled feed" in style to suit the musical palate, Jack is reported as giving satisfaction. The band is to have a new solo clarinet player from the Sixteenth Infantry, and an alto horn player from the Sixth Infantry. Shortly, a new clarinet player has been added in a former member of Held's band named White, who was formerly a member of the Twelfth Infantry band when stationed at Fort Douglas.

Organist E. P. Kimball of the First Methodist church tomorrow will have been one year with the church, and in celebration of the event he is to give a special organ program tomorrow night. It is not settled yet what will be done about a choir in the future, but looks as though there would be a volunteer organization with Mr. Kimball in charge.

Miss Alice Wolfgang, niece of Auditor C. J. McNeill of the Oregon Short Line, has been distinguished herself in concert at Chicago.



GENEVIEWE CLARK WILSON,  
Soprano Soloist at the Spring Music Festival.

go, and her many friends in this city will feel like writing congratulatory letters. The Rose Maiden cantata by Cowen was given in the California Avenue Congregational church, on the evening of March 5, before a church choir of 50 voices, with four soloists, before a crowded house. There were quite a number of candidates for the solo cantata part, including well known local talent, but Miss Wolfgang carried off the honors, and was awarded the appointment. Her photograph with those of the other soloists, appears on the program. The tenor was George L. Tenney, formerly instructor of music in the Denver Manual Training High School. The Chicago orchestra furnished the instrumental music.

The Orpheus club is practicing for the spring recitals. The club will sing at St. Patrick's day entertainment on March 5, before the church choir of 50 voices, when this group of Irish songs will be given: "Killarney," "Minstrel Boy," "Kathleen MacEvoy." The work of the club shows much improvement, and the Tuesday evening rehearsals always bring out a good rendition. Several new men have joined the club this year. The low bass part is now more like what it was several years ago when the "bull bass" was specially good. The club hopes soon to announce its own concert; the subscription list is slowly gaining, and if the public will help a little, it will be given another season of good, honest, musical attractions. As the club is not yet organized, the best artists available, and this year will itself take a leading part in the programs.

## IN LONDON THEATERS.

Special Correspondence.

LONDON, March 4.—After Franz Lehár, Oscar Strauss, after the author of "The Waltz Dream," Edmund Eysler. In the latter we have yet another Austrian composer of light opera with whose work music-lovers in both England and America are about to be made acquainted, and report declares him to be the peer of either Strauss or the composer of "The Merry Widow." Unlike those, music-lovers have just secured and will comparatively a newcomer. On the contrary he has written many Viennese successes, the best known of them being "The Merry Widow," the second piece of his, "The Merry Widow," is pretty sure to be produced in English sooner or later, especially if two new light operas from Eysler's pen which George Edwards has just secured and will present in London should turn out hits. The "books" of these two works, by the way, are by Leo Stein, part librettist of "The Merry Widow." The first of them, "Vera Violetta," has scored heavily in the Austrian capital, and Edwards means to produce it in London as soon as it can be adapted to English and American tastes. This piece deals, Edwards tells us, with the love of a young man for a married woman and contains some unusually "hot" numbers. The second piece, by Eysler, which Edwards has secured for both England and America has not yet been produced in Vienna, nor will it be until "The Waltz Dream" reaches the end of its career at the Karl Theater. The successor to Oscar Strauss' piece is called "John the Second," this being the name given to a calet who impersonates his master, who may be regarded as "John the First." It will be interesting to hear Vienna's verdict on Eysler's new opera and to learn if a second "Merry Widow" reaches the end of its career at the Karl Theater.

At this writing, London is waiting eagerly for Strauss' international success, which is to be produced at the Hicks Theater. The author himself will conduct the first performance and then will go on to Paris for the production of the piece there. Meanwhile Herr Strauss has finished an operetta founded on a play by Sardou, for production in Vienna, and is writing the music for the operatic version of Bernard Shaw's "Arms and the Man" which also will be played in Franz Joseph's capital. The translation, to which Shaw has just given his approval, has been written by Her Jacobsen, one of the authors of the "Waltz Dream," in collaboration with a new author, Hans Bernauer. In conversation with the writer, Herr Strauss declared the piece to be "real comic opera," and said he should not be surprised if its success were even greater than that of "The Waltz Dream." He added that he was delighted with the reception given to the latter piece in America, but expressed himself as displeased with the translation and regretful that music had been introduced that was not his. "They wanted more music for America," he said, "and sent me the new lyrics, but as I was unable to write the music quickly enough, they got some one else to write it."

One of the two plays Charles Frohman came over here to "present" was put on at the Comedy Theater on Thursday evening with all the usual lavishness of a Frohman production. It was a dramatization by R. C. Cartton of "Lady Barbary," a novel written

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Last comes the bride in bullock cart or two-horned phantom, shaken but glorified. Her head is dressed in Georgian fashion. Round the top of her head is a shining blue ring, much the same in effect as the blue chief, enwoven in their hair. On each side of the face long curls hang down, usually false, for they are frankly attached to the ring, and form a large article of commerce in the Georgian market. The curls and curls and all floats the characteristic white gauze veil, trimmed with lace along the edge for the mother whose baby is dead. So the bride comes, and at her side sits the next prittiest girl of the village, to keep her in countenance and divide the gaze of inconsiderate or too admiring males.

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