

musical criticism a lost art in Sait Linke?

Not criticism of a certain sort, surely; but judging by the manner in which some of the newspapers of Salt Lake handled rethat enlightens readers, that points out the faulty, that praises the deserving, that stimulates the struggling, that, in a word, indicates whether the critic is worthy to be trusted with his high office-such criticism apparently is lost beyond any hope of rediscovery.

The power of the press could not be evidenced more strongly than in the reviews of musical and dramatic events. There can be no doubt that the newspapers can make and unmake theaters, artists, actors, singers, and others who depend on the nubic for support. Wielding such a power, how doubly important does it become that those responsible for the conduct of the press. should exercise the greatest care in the men selected to chronicle current professional events! The critic exercises a tremendous influence for evil or for good, and if he is ignorant, indifferent or, as sometimes happens, vicious, the amount of harm he can accomplish is incalculable.

In view of recent "criticisms" on the part of some of the Salt Lake press, is it not time, gentlemen of the editorial chairs, that a halt were called?

n is very pleasant to a newspaper by European audiences, hence the music editor of the Deseret News, who took occasion to prophesy a brilliant nuture for McLennan, the tenor, and his wife. Florence Easton, when they appeared here in "Madam Butterfty," takes a special pleasure in reproducing the following London cablegram to the New York Herald: "Two more successes of the season so far are the season and American tenor, Mr. Francis. oft toned American tenor, Mr. Francis McLennan, and his wife, Miss Florence Easten, in "Madame Butterfly," given in English for the first time in London on Thursday night. Miss Easton proves herself a great actress as well as a vocalist. The house rose at I ends the first set and called them again and again at the end of the

Madam Gadekt, who is to be heard at the theater on Monday, Feb. 8, under the direction of Mr. Graham, balls from Germany, in spite of her Polish name: although she is a warld famous artist, she is thoroughly domestic in her tastes. She is never happier than when ordering a dinner or looking af-ter the material wants of her family, by it even in the humble capacity of garreyor of the winter hostery. Everypureyor of the winter hostery. Every-thing she does is practical, and in her daily life one locks in vain for the traditional landmarks of the prima-dona. It is partly on account of these homelike instincts that Mine, Gadski is loved by her family, friends and even those identified with the home as servants. To all she is the same gradous, sunny-natured, yearns same gracious, sunny-natured woman, generous to a fault, and so big-hearted that unscrupulous persons have often imposed upon her. Sale of seats for the Gadski concert

spens at the theater box office on Wednesday next.

The dates for the Spring Festival bave been changed from April to May. on account of the delay in the itinevery of the Chicago Symphony orchestra, which can not reach Salt Lake before



MME, JOHANNA GADSKI,

Prima Donna Soprano from the Metropolitan Opera House, Who Comes to the Salt Lake Theater, Monday, February 8th, Under Mr. Graham's Management, The Sale of Seats Opens at Theater Box Office on Wednesday Next.

at the Featival

The theater will also probably be used instead of the tabernacle, hand

The way the Fort Douglas band The way the Fort Douglas band continues to reach out for city bustness makes local band musicians indignant. They claim theer is no just reason in the secretary of war's interpretation of the law that where civillan punctions are engaged in other pursuits for a liveliheed and not dependent entirely on must for a living, army bands may compete with their. A protest will be made through the Union headquarters at St. Louis, to the war department against the pres-

the war department against the pres

Alfred V. Peterson, a Salt Lake by, has written a march and two step for the Alaska-Yukon-Pacific excessthon, a lively little includy and nich which has been published by the Victor Kremer Co., of New York City, The composition promises to have a wide sale. The Seattle Sunday Times of recent date says of it:

of recent date says of it:

"With a view of creating publicity for
the concessions on the amusement
street at the Alaska-Yukon-Pacific
exposition, Alfred V. Peterson of Sali
Lake City, has written the "Pay
Streak" march and two-step, and copies
have been forwarded to the publicity
and concessions departments. On the
cover design is a typical street as no
of the nuusement street at an exposition, showing the came and clephants, the Ferris wheel, the oriental village, and other features. The official scal of the exposition is used in colors,"

. . . of the Chicago Symphony orchestra, which can not reach Salt Lake before that time. The striking success of the Salt Lake Symphony orchestra the present season, has led local musically indited people to wondering why by another season, the Salt Lake organization could not be used instead of the foreign aggregation. However, as this would necessitate the Salt Lake louses of annusement depending upon players for music, during the "Prodigal Son."

Tracy Y Cannon will play tomorrow morning, in the First Congregational church, as the prejude, Mendelssohn's "Probled in G major:" for the Offer-tow, "Andante Religioso," by Dryschoch, and as the posthule, one of Bach's chorales. The quarter will sing, Chadwick's "God to Whom We Look Up Rindly," and Mr. Brines will sing an aria from Sailivan's oratorio of the "Prodigal Son."

ELIJAH TO BE REPEATEDE

time of the festival, the utilization of the home orchestra might admit of doubt. The Festival Chorus has taken up the "Cavaleria Rusticana" in good earnest, which they will present in full lake theater. The latus add tion to the program is a quartet composite of Mrs. A. S. Peters, Mrs. Edua, Cohn, The theater will also probably be

> At tomorrow's II a, m. service in the Catholic eathedral, the choir will sing Millard's Mass in C, with Edward Fitzpatrick to play the violin obligate. The dedication of the cathedral building is set for Trinity Sunday, June 6, as t that date the many bishops and hurch dignitaries, whose presence is estred, will be better able to utiend. It is settled that Gound's "Masse So-lipelie" will be given as part of the musical program, as well as the en-tire Gloria from Mozart's Twelfth Mass, including the fugue.

> C. D. Schettler and his mandolin club will purform at 10 a. m. temorrow, In the Groves L. D. S. hospital, for the entertainment of the patients; and Hugh W. Dougall with a number of his popils will give a vocal recital Monday evening, at the same plac. Music is certainly appreciated by the inmates of a hospital.

SHARPS and FLATS

At the Monte Carlo opera it costs \$8 seal to hear "Rheingold" or any of he other operas in the Wagner cycle. The season begins next week, with the "Ring of Nibelung," which was also the great attraction of the last season.

Several sources of information bring the most satisfactory nows that strong agitation has been begun for the reorganization of the Cincinnati orchestre. This is the second year that the ell; has been without the work of the city has been without the work of the excellent band so long under the loadership of Frank Van der Stucken. Some question as to the conductor has caused considerable apprehension, for it is uncertain whether Mr. Van der Stucken would leave his home in Han-over to take up the burden again.

Richard Strauss has unearthed a for gotten symphony by Mozart. It is

in three movements, an introductory adagle and an allegre, an ardante and a finale. After performance by the Court orchestra in Berlin it was declared to be of the same importance clared to be of the same impertance as the well known three "great" Mozart symphonies. One is at less to explain the reason for its many years' obscurity, unless it he as one envious rival of Strauss hinted, a clever imitation. That remor about Schubert's "unfinished" symphony makes one rather slow about accepting all such discoveries at their race value,

The following additional news of the debut of Vernon Stiles, the American tenor, and pupil of S. C. Bennett of New York, at the Vienna Royal Opera, has just come from Europe, The Gratzer Tageblatt says: The American tenor, Vernon Stiles, of the Vienna Royal Opera, sang the role of Faust last night, and proved that the Vienna Royal Opera, sang the role of Faust last night, and proved that the anticipations of the management are to be realized. Mr. Stiles' singing was in the nature of a surprise. There was nothing of the amateur in it, and he deserves the homorable name of a singer with a very fine voice; one is not disappointed every few minutes as one is with most tenors. The American has a pure, resonant tenor soft quality. The first few bars he sang proved that he was able to sustain a beautiful planissimo and make a brilbeautiful pianissimo and make a bril-liant crescendo.

On the subject of cuts in the Wagner operas, the Zeit recently printed a sym-posium in which a number of famous musicians expressed their opinions. Among those who voted against cuts were Mottl, Hans Richter, Humper-dinck, Klenzel, Ansorge, Mottl writes: "I have never heard that any one ever "I have never heard that any one ever thought of cutting off the leard in the Moses of Michelangelo." Wagner himself would never have made such a grotesque comparison. What his muste dramas need is having their hair cut they are too long, and he himself advised excisions at performances given in the regular repertoire of the opera houses. His operas, as trimmed hy houses. His operas, as trimmed by Anton Seidl, were much more impressive than they ever ran be citire, even at Bayreuth. Homer nudded, and the plays of Shakespeare. Schiller, and Grethe have to be citied, too, to make them suitable for recrimentary. them suitable for performance.

WHY THE DRAMATIC ADVANCE HAS NOT KEPT PACE WITH THE OPERATIC.

(From the London World. W HENEVER I hear talk about the impossibility of improving our drama, "until the public asks for something better." I always think of the wonderful change which has come over music in England during the first 15 years. Compare the opera now with the opera of the early nineties.

Compare the promenade concerts. Was there a public demand for Wagner, instead of Verdi, and for Tchalkowski's "Casse-Noisette" in preference to the "Sec-Saw Walts?" Not a bit of it. There was, how ever, a critical demand, and there were men (one man, Henry Wood in particular) who sympathized with it, and who had the courage to be true to themselves. They have learned now that "audiences are what we make them."

If our fleater had men of that stamp in its service it would not be what it is today. There is always hope, however. That is why it is worth while for critics to keep up ng to this demand being kept up by ing to this demand being kept up by a few writers (only a few) the drama has moved. The level of acting is much higher. The standard of intelligence in plays has gone up; playwrights are mixing their materials "with brains, six." Compare "The Builder of Bridges." for instance, with "Sunlight and Shadow," or "The Mollusc" with "Betsy" or "David Garrick." sy" or "David Garrick."

Yes, we have improved matters in the last 15 years theatrically as well as musically. Why not to the same extent? The reason chiefly les in our theatrical managers curious. and, of course disastrous endeavor to run their theaters not as theaters but its shops,

ENSIGN STAKE.

TENDRE

BASSOS.

Eli Peirce,
Wm. Lester,
W. N. B. Shepherd,
Milton H. Seare,
T. A. Blackber,
John Gilson,
Brignam Seare,
Aima Anderson,
Thos. Ash,
Seth Chamberlain,
Chaude Anderson,
Ameri Lungerfeld,
J. M. Balley,
SSES

A. Crawford, James Maxwell, W. A. Shepherd, Harry Shepherd, G. A. Peterson, Guy Maxwell, A. S. Wicken, John D. Giles, Lavid McRae, Thomas Gill.

Charles Savage.

Abb Brain,
Robert Edmunds,
Alfred Cardwell,
Geo. D. Pyper,
Leo. Foster,
Ethny Call,
Henry Leiand,
Le Leiand, Jr.,
James Moncair,
B. H. Hedges,
James Clements.

A. Unger.
Ray Dorius,
charles Kent.
David Watts,
Ashby Wallace,
Walter Wallace
John W. Johnse
Frank White,

Building up the Tabernacle Choir

OLLOWING is a list of the names of tenors and bassos to whom a special invitation to become reg-

ular members of the Tabernacie heir has been sent this week by the first presidency. They were selected as singers who could and would be approarom conflicting Church duties in their various stakes and wards, by the presidencies and ward bishops. A few may be unable to accept the invitation, but is expected that the greater majority will so shape their affairs as to secrept and attend regularly.

anyone who A glance will revknows our singers a a truly magnificent choir of tenors and bassos it is possible to callist in our Tabernacle chole, Each has been requested to answer by card, and all are desired to most Thursday night with Prof. Stephens to begin training. As soon as this section is complete, that of the altos and sopranos will be similarly attended to, and the number arranged to bal-

SALT LAKE STAKE.

Lewis A. Hamsey, Daniel J. Lang.
Samuel Spry.
Wm. D. Phillips.
Ebenezer J. Brain,
Hornes D. Barber,
Moront Timpson,
B. N. Hadock,
James Winter,
Wulter Winter,
L. L. Barton,
L. L. Barton,
Gus. P. Hackman, TENORS. I. U. Barton. William Senre, Fred C. Graham. Albert J. Senre, J. W. Payne. Alfred Earnshaw. Alma Elkins. Richard Lamph.

H. F. Christensen, Gus. P. Hackman, Gus. H. Backman, Oliver B. Ostler, Jr. Frederick Rees, Claron A. Swan, Henry Coburn.

BASSOS. James S. Morgan, Elias S. Wright,

WILL REPEAT ELIJAH

Our music lovers will have another

chance to hear the great Mendelesohn

James S. Morgan,
T. Doxey,
T. Doxey,
Sidney Phillipa,
C. McCarty
C. J. Winter.
C. J. Winter.
C. M. Aspet
C. M. Aspet
C. M. M. Aspet
C. M. M. Aspet
C. J. Winter.
C. J. Winter.
C. M. Aspet
C. J. Winter.
C. J. Winter.
C. J. Winter.
C. M. Aspet
C. J. Winter.
C. J. William Sandera
John Black
Charles
Charles
C. J. William Sandera
John Black
Charles
Charles
C. J. William
C. J. W

duction hase kept page. You can readily see how tremendous this is, if you consider the amount of scenery now used, the modern mentanical devices, the electrical effects and the additional force of expert men employed in their handling, also the greatly enlarged chorus and orchestra and many other details that have been added since the time referred to. The only solution I can see for the difficulty is to increase the price of section.

"That cannot be done," replied Mr. Hammersbein, "for the reason that the intum voice cannot carry more than 180 feet without losing its quality. This a well demonstrated in my new operal name in Philadelphia, where I can build only one balcony though there a room far two more, and this would near an additional 1,000 seating capasity.

CAUGIEF IN THE BAIN.

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Dixon—White Conquest, 2 vols.
Dixon—Spiritual Wives, 2 vols.
Domenach—Deserts of America, 2

Premont-Geographical Memoir upon

Premon Geographical Memoir upon Upper California. Inter-Mountain Advocate, vol. L. Living Iranes, vols 2 and 4. Rue Westward by Rall. Idebardson-Heyond the Mississippi Van Tramp-Pratric and Rocky Mountain Adventures, Whethern-Western Wanderings.

Hiblio-Hobrash (Hebrew Hible), Hiblio-Sagrada (Spanish Hible), Dictionary of National Biography,

REFERENCE.

terineering Index Annual, 1907. MISCELLANEOUS.

Mardonald - Documentaly Source look of American History, Merrili-Winning the Boy, Neal-History of the Puritans, 2 vols, Niebuho-Lectures on the History of

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Z70 be opened for settlement under Carey Act, at Gooding Idaho, on Feb-ruary 8th. Reduced rates via Oregon Short Line, February 5, 5 and 7, limit, February 15th. See agents for rates and further particulars. City Ticket Office, 291 Main St.

"FRAZZLE" IN VIRGINIA.

"Frazzie." both as a noun and a verb, has been known and used in Virginia for generations. We quote from Dr. Green's "Virginia Word Book," which is a collection of old English words and sayings, many of which have been common to our people from earliest colonial times: "Frazzle, noun, a sub-stance worn, verb, threads or small splinters. Frazzle, verb, to fray; swar out to threads or small splinters." Dr. Green also gives "frazzlings," noun plural, meaning threads of cloth torn or unraveled.—Richmond News-Leader

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PRINCIPALS IN THE ORATORIO OF ELLIAH. Which Will be Repeated in the Salt Lake Theater, Friday, Feb. 5, in Hon or of the 100th Anniversary of Felix Mendelssohu, the Composer, Which Occurs on That Date.

Oratorio of Elijah. Since the splendid production by the Salt Lake Choral society last Wednesday, the management has been besieged with requests for a second performance. While the matter was being considered it was noted from the Descret News that next Friday, Feb. 5th, happens to be the bundredth anniversary of the birth of Mendelezzohn, composer of the great oratorio. All over the country musical festivals will be held in honor of this anniversary and Ball Lake will be in line. The last rendition simply astonished local musicians and it has been the sofe topic of discussion in music circles. The rendition next Friday will be the same in every particular as the original. The cherus will meet for two rehearsals to "polish up" and it is expected that the second performance will be even better than the first. In order to make this rendl. tion popular in every way it has been

decided to sell the sense at cheap prices, from \$1.00 to 25 cents, giving all classes an epportunity of hearing the magnificent work. Prof McClollar, conductor of the chorus, is jubitant over the fact that arrangements can be made for the rendition of the Elijah on the cantenary of the birth of the great composer. of the great composer. OPERA IS GOING TO COST

MORE-NOT LESS

"Grand opens today means that the producer must be prepared to meet losses. Profits are out of the question.

Thus spoke Oscar Hammerstein. He was sitting at his deak at his private office on the top floor of the Manhattan Opera House. Before him were the pay-rolls, small indeed in comparison with what they will be two months hance, but still enormous in their to-

"Opera-goers are paying the same price today as they paid when artists were receiving one-quarter the aslaries that are now paid to them. With the loopease in salaries the cost of pre-

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E. A. Houre.
Clinion Alston.
Alex H. Oblad.
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Benjamin Mousley,
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John Summerhays.
John Summerhays.
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Albert Morton.
Armel Young.
John Olsen.
Prof. Jensen.

J. A. White,
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Rulen Robinson.
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Andrew Peterson, PIONEER STAKE.

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M. Lovernige. IN HONOR OF COMPOSER

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The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.