


MUSIC AND MUSICIANS

THE feeling here at present, in view of the experience of last Tuesday night, at the tabernacle, is one of uncertainty as to a Musical Festival next spring. Members of the Chicago orchestra expressed their belief that the orchestra would never play in Salt Lake again, although their own feelings were only of the friendliest character. In fact Miss Evelyn, the pianist, and Mr. Wagner, the first cellist, were ready to proffer their services on the impromptu program, but Manager Peach refused to allow it, so the program given was entirely by local talent. The visiting musicians were disappointed. Had they been permitted, most of them would have worked as the audience deprived of the pleasure of listening to the orchestral music, and particularly the performance of the Tannhauser overture, by both orchestra and organ. This had been specially arranged for Prof. McClellan using the conductor's score in lieu of a special arrangement for playing with orchestra. There are 20 lines on each page of a conductor's score, each line being for the leading instruments of the various groups or classes of instruments, all of which the conductor is expected to follow so that he knows at a glance whether or no all the players are doing their duty. But for an organist to take this all in, at first sight, following this, that, or the other instrumental part as best suited for extemporization of an elaborate organ score with its multiplicity of registration, and, such as the conductor's score, with the same nonchalance as though speaking of a regular piano or organ arrangement. He had no doubt at all that the Salt Lake organist would be able to hold his end all right. The latter felt highly complimented. The omission of this number from the evening's program was a distinct musical loss.

The new opera "The Sphinx," of which the music is being written by Prof. J. J. McClellan and the words by Brian S. Young, is progressing very favorably. The words and music of the first act, and a part of the second is already done. There are three scenes and two acts in the opera. Definite announcement of date of production was made the past week. During the week of Aug. 9, next, which is G. A. R. week, the opera will be given in the Colonial theater, the contracts for the week having been signed. This decision was given by Manager Grant of the Colonial and General Manager John Cort, by telegraph. The opera, in its entirety will be given during the entire week, with perhaps daily, or at least twice weekly, matinees. As the opera is, in addition to local, greatly American patriotic, it will make a fitting rung in the ladder of the week's festivities.

Active rehearsals on the opera will commence early in June. The principals have not been selected, but the most prominent local talent available will be secured. There will be an orchestra of 20 or 25, and a chorus of 40. In addition to the 12 principal roles, Prof. McClellan will conduct personally while the stage direction will be under Mr. Young.

The Berlin letter in the last issue of the New York Musical Courier has the following: "Emma Gates, a young American girl from Salt Lake City, who has been studying in Berlin for some time, formerly at the Stern Conservatory and of late privately with Blanche Corelli, has had the distinction conferred upon her of being engaged for a 'Gast' appearance at the Berlin Royal Opera. She made her debut as Anchen in 'Der Freischütz' last night. The young lady scored an instantaneous, pronounced success. Her voice is clear, bright, and beautiful, fresh, pleasing voice, and the way she employs it bespeaks excellent training. She also has histrionic ability of a superior order and she presented a very charming appearance on the stage. The role of Anchen in 'Der Freischütz' is by no means easy to sing. The late Hans von Bulow declared that he had never heard the part given to his satisfaction, so Miss Gates has every reason to be proud of her success. In fact, she was the feature of the performance."



No One Knows

No one knows how much I love you
No one knows how my heart grieves
How my lips have yearned to kiss you
You in whom my soul believes
No one knows how much I love you
More and more as each day goes
Thou my heart may break in sorrow
No one cares for no one knows

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With You Whistle if You Want Me
By writer of "Love Me and the World is Mine" Dear
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which in many respects left much to be desired. I never heard Dr. Muck conduct so sleepily and so uninterestingly. Kraus is too much of a Siegfried to be a good Max, and Eckbald, as Agathe, was quite unsatisfactory but there was something spontaneous and refreshing both in Miss Gates' singing and in her acting.

Organist Tracy Y. Cannon of the First Congregational church will play the following three numbers prelude to the morning service, tomorrow: "Prelude in G," Mendelssohn; "Adagio in B flat," Volckman; "Andante in F," Wehly. For the offertory, "Chorus from Judas Maccabees," Handel.

The cantata of "The Daughter of Jairus," by Stainer, will be given by the choir of St. Paul's Episcopal church tomorrow and Tuesday evenings, under the direction of Organist John Berkhoel. The choir gave the beautiful cantata two years ago, with excellent effect.

Hugh Dougall will have charge of the musical part of the graduating exercises of the Salt Lake High school this spring. Prof. McClellan has arranged orchestral parts for the songs to be given by the class.

Organist E. P. Kimball of the Methodist church has accepted an invitation to give an organ recital at Le Grande, Or., about the middle of June. He expects to take vocal soloists from Salt Lake. This is considered quite complimentary to Mr. Kimball's abilities.

The following program will be observed tomorrow at 4 p. m. at the regular Sunday concert by the Fifteenth Infantry band, on the Port Douglas plaza: "The Deseret News," "Guglielmo Overture," "The Italian in Algiers."

Poeme de Salon, "The First Heart Throb," "Thou—Trauer," "Ellenberg Selection from 'Olivet,'" "Audran Descriptive 'A Trip to Coney Island,'" and "Tobani."

Bandmaster Buglione composed the music in honor of The Deseret News and it will be given tomorrow, for the first time. The march is in 4-4 time, in the key of E flat, and includes four movements. Mr. Buglione has been 17 years in the army, beginning under his father who was bandmaster of the Fourth Artillery band. In 1901, he joined the Fifteenth Infantry of which he is still bandmaster, and is considered one of the most proficient in the service. Mr. Buglione studied also at Rome under Fernabel, and at Naples under Recutti. He plays the cornet

equally well with both hands, so that he can manipulate his cornet with the left hand and direct with the right. Under his energetic and skillful training, the Fifteenth Infantry band has come to be one of the best bands in the army. The men play with a snap and a vim that makes it a pleasure to listen to them.

Held's band drew an immense audience last Sunday afternoon, at Liberty park; and if tomorrow is a fine day, as is expected, the park is likely to be more than comfortably full. Tomorrow's program will include the overture to "Hemiramis," by Rossini; the four "Henry VIII Dances," the grand quartet from "Rigoletto," a march, by Bandmaster Buglione of the Fifteenth Infantry band; "Intermezzo Sinfonico," and the No. 1 march from Elgar's "Pomp and Circumstance." Mr. Held has sent for the "March of the Holy Grail" from "The Parsifal," and Svendsen's "Coronation March." The acquaintance of the local public with this last magnificent march, was made at one of the tabernacle organ recitals last season.

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Mr. Brines has gone to New York to be absent for three weeks. He will be missed in the First Congregational church choir.

The latest wrinkle in the piano trade is the introduction of an 88 note mechanical player, the range hitherto not having been 85 notes. A number of the trade journals, notably the Musical Courier, have been waging "merry war" against the 88 note scale as dishonest, in that it can not cover the range of many of the more noted musical compositions. So the 88 note scale has been introduced to supplant the other, just as the 7-13 octave pianos have displaced the six octave affairs. By a convenient special arrangement, the new 88 note mechanism can be operated from a roll carrying only the 65 note perforations.

Mr. Held says the best way for a mountaineer player to acquire a fine ambouchure is to play notes up and down the scale, with all valves down, the tones being carried portamento, and not staccato.

A Victrola concert was given in the Lion House last Wednesday afternoon, to the enjoyment of the large audience present.

There will be a musical entertainment in the Sixteenth ward next Wednesday night, in honor of Elder George W. Keddington who goes shortly on a mission to Holland. Hugh Dougall will be in charge of the program.

Prof. McClellan entertained Miss Myrtle Evelyn, and a party of her New York friends, with a special organ recital in the tabernacle, Tuesday afternoon, following the matinee. With Miss Evelyn were also several local friends including Mrs. Evans, Miss Conroy of Ogden, Miss Mary Olive Gray and E. P. Kimball. The visitors expressed themselves as delighted with the recital.

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Choir director, Mrs. Wm. A. Wetzel. Organist, Edward P. Kimball.

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

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SHARPS AND FLATS

Allah be praised! The cables from Turkey are crowded with the names of the great artists of the former ages of our daily newspapers—Courier.

To be rated as an opera habitue in Berlin, one has to attend opera more than five times a year, is estimated that among the two million inhabitants of that city there are about 200,000 who are music-lovers, and of these only 15,000 are entitled to be called opera habitués.

The London Sketch has a picture of a concert room which beats the subterranean Carnegie Lyceum all hollow. Literally. It is some 2,000 feet below the surface of the earth, in the potash mines of Gluckhaus, and there is room in its for 30 performers and an audience of 200. The acoustic properties are said to be excellent.

"One of the most successful teachers in New York City started teaching at 25 cents a lesson," says the editor of the Etude. "He had secured the best possible European training, but finding himself unable to secure pupils at the rate charged by the better teachers, he took pupils at the ridiculously low rate of 25 cents. This barely kept him going, but it gave him his opportunity. Now he receives \$5 for each lesson, because he utilized the opportunity to show what he could do."

Of all living singers Mme. Schumann-Heink is perhaps the most versatile. Probably the extremes in operatic music

are the simple, melodious Glink and the intricate, unmelodious Richard Strauss. She sang at the first performance of "Elektra" in Dresden a few months ago, to the admiration of all, and more recently she appeared at Berlin in Gluck's "Orpheus" concerning which we read: "Every note of it, from the opening recitative, in which the lost Eurydice is lamented, to the joy of the united lovers, is written for Schumann-Heink's voice. In nothing that she has sung this winter have her deep, diaphanous tones stood out so superbly; in nothing has she displayed her absolute artistry as in her singing and dramatic delineation of this noble role."

Henry W. Savage claims that "The Merry Widow" is the most stupendous financial and popular success the theatrical world has ever known. First produced in Vienna, on December 30, 1905, it had up to the first of April, 1909, 1,503 performances in America, 1,365 in England; total number of performances everywhere, about 18,000. It has been sung in 49 German cities, 135 in the United States, and in 11 other countries. It has been translated into thirteen languages and produced in 30 different countries, including Turkey, Persia, Japan, China, Hindostan, and Siberia. New York sold a million dollars to hear it last year; Chicago paid \$350,000 in 25 weeks; Boston, \$250,000 in 18 weeks this season. More than 2,000,000 copies of the "Merry Widow" waltz have been sold in Europe; and in America the music publisher sold \$400,000 worth of "Merry Widow" scores and selections in 23 months. Up to April 1, 1909, three American companies played to gross receipts of \$2,694,000. Does music pay?

Utah Students in Berlin, Miss Gates' Second Appearance

(Special Correspondence.)

BERLIN, April 28.—The howl that goes up periodically from a portion of the German press, over "the American invasion," is just now at its height. While it had its origin in the aggressive moves of our manufacturing trusts, especially our makers of harvesting machinery, air brakes, sewing machines, type writers, cash registers and the like, it has gone down the line and taken up American teachers, artists and singers, who many Germans insist, are crowding out the native talent to an extent that will amount to a serious problem, if allowed to continue.

Under his energetic and skillful training, the Fifteenth Infantry band has come to be one of the best bands in the army. The men play with a snap and a vim that makes it a pleasure to listen to them.

Held's band drew an immense audience last Sunday afternoon, at Liberty park; and if tomorrow is a fine day, as is expected, the park is likely to be more than comfortably full. Tomorrow's program will include the overture to "Hemiramis," by Rossini; the four "Henry VIII Dances," the grand quartet from "Rigoletto," a march, by Bandmaster Buglione of the Fifteenth Infantry band; "Intermezzo Sinfonico," and the No. 1 march from Elgar's "Pomp and Circumstance." Mr. Held has sent for the "March of the Holy Grail" from "The Parsifal," and Svendsen's "Coronation March." The acquaintance of the local public with this last magnificent march, was made at one of the tabernacle organ recitals last season.

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the somewhat foreign accent, stood a little in the way of the impression of the stage picture.

On the other hand, Miss Gates again appeared as an excellent singer; her clear, light soprano voice, is finely adapted to Filina, whose musical portrait admits of no dark colors and no heavy accents. Miss Gates also commands very well the pleasing light conversational tone, on which Thomas principally built the part of Filina; her "parlantes" flowed all through, smoothly and easily, and especially in the "Tutu Polonaise," did Miss Gates again show that she commands a coloratura technique worthy of respect; this, with her temperamental rendition of the "Polonaise," created a spontaneous effect.

"Our sympathetic guest again met with a very friendly reception from the public, which would surely be glad soon to welcome the young and very promising artist (who is yet, indeed, an artist in the making) as a member of our Royal opera company."

Miss Gates will remain in Berlin this summer, perfecting under Corelli's care, a number of other coloratura roles, such as Zerlina in "Fra Diavolo," Susanna in "The Marriage of Figaro," the pages in "The Hugenots," and possibly Marguerite in "Faust."

We had the pleasure while in Berlin to visit the studio of Mr. Ferguson, and listen to Alfred Best under several tenor arias. Mr. Best has made wonderful progress, his high notes coming out with an ease and a thrilling effect which tell unmistakably of his gifts and of the ability of his teacher. He sang the "Parsifal" song, and the tenor solo in "Lohengrin," two very trying numbers, and then, with entire ease and good style, dashed off the "Donna Mobile" from "Rigoletto," dwelling on the high A, sharp, and touching C sharp in the cadenza without the slightest difficulty. Mr. Ferguson says that he counts confidently on Mr. Best's taking a prominent place in the operatic world after another year's study. He had already declined several good offers, preferring to finish his studies and complete a repertoire before entering into the profession.

Mr. Best of Perry, also under Mr. Ferguson shows marked improvement and his sweet tones, have attracted a great deal of favorable comment in the studios. Mr. Ferguson says he has no doubt that Best can take a London oratorio engagement with only a few months more instruction.

Thomas E. Giles expects to remain in Europe another year and a half. He is one of Godowsky's pupils who will follow that teacher to Vienna, where he goes to accept a government position, which he took with the proviso that such of his Berlin class as came to him no doubt that Best can take a London oratorio engagement with only a few months more instruction.

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Excerpts from Madame Butterfly... Puccini
Villanelle... Merckel
La Inquietante (ancient dance)...
Nearer My God, to Thee...
Old Melody... Arranged by Performer
March in G... Smart

FRIDAY, MAY 21.
Organist, J. J. McClellan.
March Solonelle... Gounod
Ave Maria... Verdi
Slumber Song... Schumann
Old Melody... Arranged by Performer
Chorus from "Oberon"... Weber
Military March... Schubert

SATURDAY, MAY 22.
Organist, J. J. McClellan.
Prelude to "Parsifal"... Wagner
Good Friday Music... Wagner

March to the "Holy Grail"... Wagner
King's Prayer "Lohengrin"... Wagner
Parsifal theme "Lohengrin"... Wagner
March "Tannhauser"... Wagner
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