



**MANAGER FRED C. GRAHAM** of the Salt Lake annual music festival, has just issued the official souvenir program for the third session, which begins in the following day, with three performances. The festival is under the auspices of the Tabernacle choir, the instrumental music being furnished by the Chicago Symphony orchestra under Adolph Rosenbecker, and the choral leaders being Prof. Evan Stephens, J. J. McClellan and Squire Coop.

The program souvenir includes half tones of the Chicago orchestra, Rosenbecker, Stephens, McClellan, Coop, Graham; Mme. Aida Hemmi (soprano), Frank A. Preisch (basso), David B. Duggan (tenor), Harriet Frahm (con-

Orchestrated by Mr. Rosenbecker.  
Concerto for violin and orchestra...  
Prologue to "Lullaby".....Dalcroze  
March from "Tannhauser".....Wagner  
**TUESDAY NIGHT, 8:15 O'CLOCK.**  
Chicago Symphony Orchestra, Adolph Rosenbecker, conductor; Tabernacle Choir, Evan Stephens, conductor; Aida Hemmi, soprano; Harriet Frahm, contralto; David B. Duggan, tenor; Frank A. Preisch, basso.  
Overture to "Tannhauser" (by request).....Wagner  
Symphony No. 6 (Pathetic).....Tchaikovsky  
Aria from "Der Freischutz".....Weber  
Last Dream of the Virgin.....Massenet  
March from "Die Meistersinger".....Wagner  
The "Last Judgment".....Sporer  
Orchestra, Tabernacle Choir and Soloists.  
The program souvenir also contains the text of Max Bruch's "Fair Ellen," the "Ave Maria," by Marchetti, the "Gallias" by Gounod, and the text of Spohr's "Last Judgment." The committees and singers have worked hard for the success of the festival, and every indication points to a favorable result.

Ogden is to have a fine musical fest-

Miss Lottie Owen, instructor of singing in the public schools at American Fork, is studying musical theory and piano under Prof. J. J. McClellan. Supervisor Wetzel of this city expresses pleasure at the progress made by the American Fork children under Miss Owen's tutelage.

Organist Tracy Cannon of the First Congregational church will play the following program immediately preceding tomorrow morning's service: Prelude in A minor, Gullmunt; Adagio in E flat, Merkel; Andantino in E minor, Baliste. For the offertory, Mr. Cannon will play Schubert's Litany, and for the finale, a postlude by Rink.

The Weber stake Sunday school children gave the largest and best May day musical festival ever held in Ogden, with 200 children in the chorus, many dancing, soldier boys, milkmaids, cowboys and other special features. Miss Ellen Thomas was in charge of the children.

There are some operatic selections so popular that it would seem that people will never tire of listening to them. This explains why one Salt Lake music house sells \$7 talking machine discs containing the Sextet from "L'Amant et le Contraint," as fast as they can be ordered from the factory; while \$6 discs of the grand quartet from "Rigoletto" find ready takers.

A prominent music house reports the sale the past week of 13 Victrolas, which certainly indicates there are people in this city and vicinity who have money to spare, for these instruments cost \$200 each.

Prof. W. C. Clive has been given

on the evenings of the 16th and 17th inst., by the choir and organ under the direction of Mr. Berkhoel.

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force, but it demonstrated also that the price paid is fearful when the goal is reached and reached successfully, is the managing directorship of the Metropolitan Opera House in this city.

Eighty-one and an organist still, and a woman at that! This old-age prodigy, away back in the 30's she was an infant prodigy—is a Londoner named Ellen Day, who still displays amazing vigor and vitality. For seven and twenty years (note the local atmosphere!) she has been organist of Christ church, in the Westminster part of the English metropolis; before taking this position she played at another church in the same borough for 18 years. As a child pianist she displayed her gifts before Liszt, Mendelssohn, Chopin and Queen Victoria, Mendelssohn, indeed, was so pleased with her playing of some of his compositions that he wanted to take her to Leipzig and supervise her further musical education there, but his offer was not accepted. This organ-playing octogenarian has never married—not that that has any reference to her long career of happy activity, of course; it's merely a detail, that's all.

## NO ORGAN RECITALS MONDAY OR TUESDAY

On account of the Annual Spring Musical Festival, there will be no Tabernacle organ recitals Monday and Tuesday. The programs for the remainder of the week will be as follows, performance beginning at 12:10 p. m.

WEDNESDAY, MAY 12.

Tracy Y. Cannon, organist.  
The Lost Chord.....Sullivan  
Prelude in A minor.....Gullmunt  
Communion in E minor.....Baliste  
Litany.....Schubert  
Old melody.....Arr. by Performer  
Paraphrase on a Chorus of Judas Maccabeus.....Handel-Gullmunt

THURSDAY, MAY 13.

Edward P. Kimball, organist.  
Offertoire in E.....Batiste  
Berceuse from "Joel".....Godard  
Enchanted Bells.....Haberler  
Melody in F.....Hammerliti  
Old melody.....Arr. by Performer  
March in G.....Smart

FRIDAY, MAY 14.

J. J. McClellan, organist.  
Prelude to Part II or "The Apostles".....Elgar  
Cantilene.....A. M. Shuey  
Dedicated to J. J. McClellan.  
Chaconne for Organ.....Stanford  
Old melody.....Arr. by Performer  
Hungarian Dance, No. 6.....Brahms  
March from "Rienzi".....Wagner

SATURDAY, MAY 15.

J. J. McClellan, organist.  
Prelude to "Loengrin".....Wagner  
Traumerel.....Schumann  
Romanza.....Wolfenholme  
Old melody.....Arr. by Performer  
Prelude and Siciliano from "Clavellier Rusticant".....Mascagni

## "GIRL OF THE GOLDEN WEST" AS GRAND OPERA

From time to time comes word as to the progress of the new Puccini grand opera based on David Belasco's great dramatic triumph, "The Girl of the Golden West," in which Blanche Bates appeared for three consecutive seasons. The latest reports say that the second act of the opera is nearly finished and that only the third remains to be written in full. In the last act, to fittingly express the vastness of our western land so convincingly indicated by Belasco's final picture in "The Girl of the Golden West," Puccini will demand corresponding scenic effects. The composer says that he must have a chorus of at least 100 persons. They are to be cowboys, miners, and other citizens of the Western country. Accused by his followers of lack of efforts since "Madame Butterfly," (an opera based on Belasco's great play of

that title) the Italian composer said: "The fault lies simply in the lack of appropriate texts. Not one of the works that I have received from librettists in Italy, in all the other countries of Europe or even from the United States possessed the story of burning passion that I need for my musical inspiration. The text of 'The Girl of the Golden West' won my affection, how-

ever, at the first sight of the play. So fascinated have I been with the work that I shall never know any peace until I have written 'Finis' at the end of the score. When that will be I can not exactly tell. I can only write when my imagination is excited, when the melodies come streaming to me, and not when I am compelled to go seeking for them."

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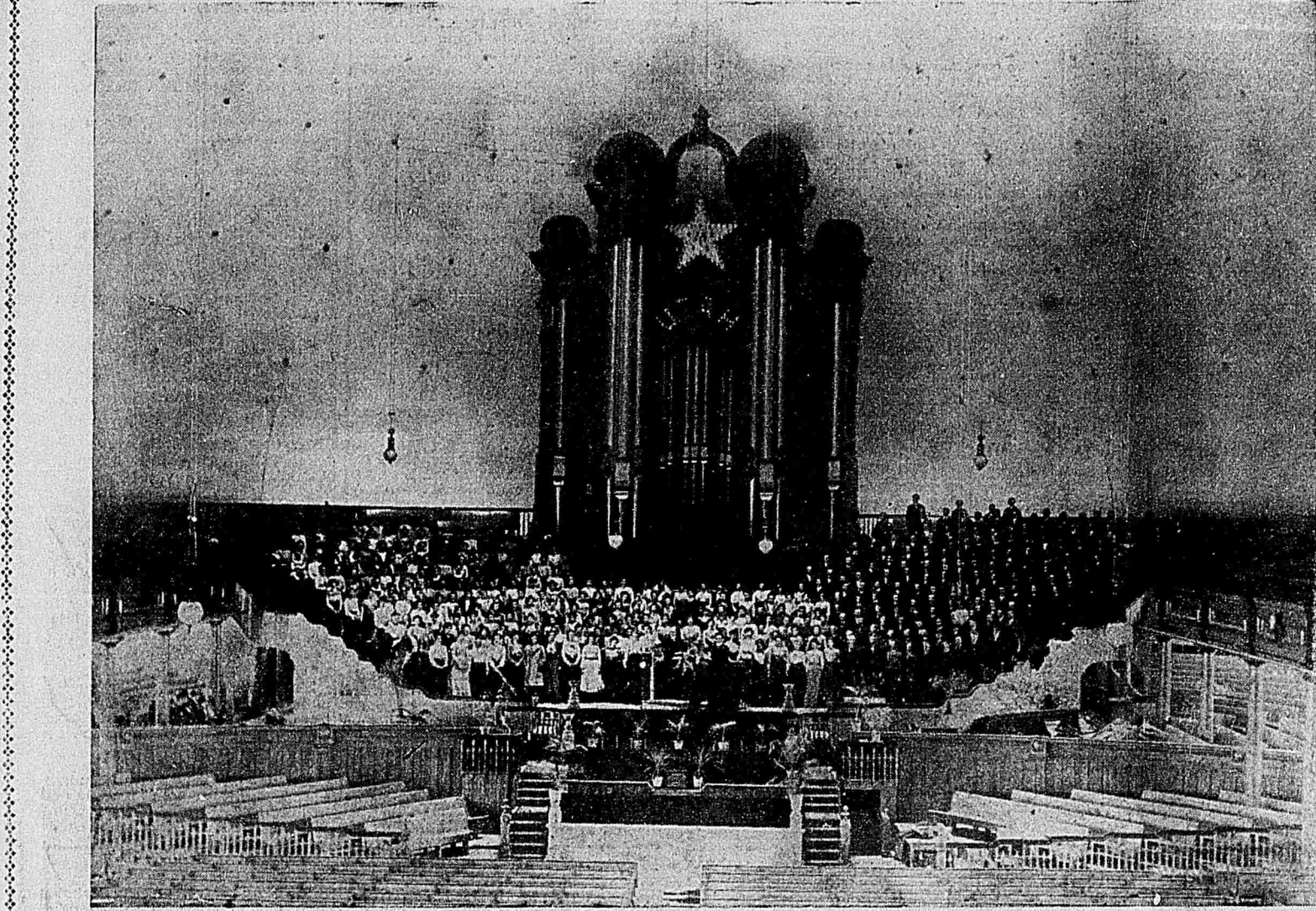
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THE GREAT TABERNACLE ORGAN

And Some of the Singers Taking Part in the Musical Festival, at the Tabernacle, Monday and Tuesday. With the Famous Chicago Symphony Orchestra.

trato), Myrtle Elvyn (pianist), Franz Wagner (cellist), Guy Woodward (concertmaster)—these last seven being the soloists accompanying the orchestra, and a full page view of the tabernacle organ and choir.

The programs for the three performances are as follows:

MONDAY NIGHT, 8:15 O'CLOCK.

Chicago Symphony Orchestra, Adolph Rosenbecker, conductor; Salt Lake Festival Chorus and Salt Lake Male Chorus, Squire Coop, conductor; Aida Hemmi, soprano; Harriet Frahm, contralto; David B. Duggan, tenor; Frank A. Preisch, basso.

Excerpts from "Cavalleria Rusticana".....Mascagni  
Orchestra, Salt Lake Festival Chorus, Salt Lake Male Chorus, and Soloists.

Largo.....Handel  
Steppen Leave the Watch from "Flying Dutchman".....Wagner  
"Fair Ellen".....Max Bluch  
Orchestra, Salt Lake Festival Chorus, Salt Lake Male Chorus, Ladies' Chorus, Miss Hemmi, Mr. Preisch.

Overture to "Die Meistersinger".....Wagner  
"Ave Maria" (Holy Redeemer)—Orchestrated by Prof. J. J. McClellan.....Marchetti  
Orchestra and Choral Society

"Gallia".....Gounod  
Orchestra, Salt Lake Choral Society and Miss Hemmi.

**TUESDAY AFTERNOON, 3:30 O'CLOCK.**

Chicago Symphony Orchestra, Adolph Rosenbecker, conductor; Myrtle Elvyn, pianist; Frank A. Preisch, basso; Guy Woodward, violinist.

Overture to "Midsummer Night's Dream".....Mendelssohn  
Concerto in E flat for piano and orchestra.....Liszt  
Barcarolle.....Offenbach  
Frieda.....Rachmaninoff  
Witches Dance.....MacDowell

Barcarolle.....Offenbach  
Frieda.....Rachmaninoff  
Witches Dance.....MacDowell

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Frieda.....Rachmaninoff  
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ival next Wednesday and Thursday evenings. Prof. Ballantyne, director of the tabernacle choir, has had, for several months past, in preparation with the choir, Julian Edwards' oratorio "Lazarus," requiring an hour and 30 minutes for performance. Mr. Ballantyne says this composition establishes Mr. Edwards as a composer of serious works in the larger forms. It deals consistently with the story of the raising of Lazarus as given in the Bible, and has many superb dramatic solos and choruses. Much interest has been aroused in Ogden over the prospective festival. Last year, Prof. Ballantyne gave "Elijah" with the Ogden choir and Chicago Symphony orchestra, which was considered a masterful presentation. Following is the program for the Ogden festival:

Afternoon May 12, at 3 p. m., Chicago Symphony Orchestra, 60 men, Adolph Rosenbecker, conductor.

**SOLOISTS.**  
Myrtle Elvyn.....Pianist  
Guy Woodward.....Violinist  
David B. Duggan.....Tenor  
Overture to "Midsummer Night's Dream".....Mendelssohn  
Concerto in E flat major.....Liszt  
Miss Elvyn.

Symphony No. 6 (Pastoral) Second and Third Movements, Tchaikovsky

**PART 2.**  
Barcarolle, Offenbach; Prelude.....Rachmaninoff  
"Witches' Dance".....MacDowell  
Orchestrated by Mr. Rosenbecker.  
Concerto for Violin and Orchestra (Second and Third Movement).....Dalcroze

Aria, from Pagliacci.....Leoncavallo  
Mr. Duggan.  
March, from Tannhauser.....Wagner

**EVENING, MAY 12, 8:30.**

**PART 1.**  
Chicago Symphony Orchestra, 60 men.

Barcarolle, Offenbach; Prelude.....Rachmaninoff  
"Witches' Dance".....MacDowell  
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tation of being one of the best conductors and instructors in the service. He plays cornet with his left hand and directs with the baton in his right, as at present the band is short a solo cornet, and he has to do the playing himself. A flute player, also needed, is being arranged for in the east. The instrumentation of the band at present is as follows: Three cornets (not counting the leader), three alto horns, two slide trombones, one baritone, two basses, six clarinets, two saxophones, two drummers. The best and highest grade of music is given at the Sunday afternoon concerts, beginning at 4 o'clock.

At Fort Douglas tomorrow at 4 p. m., the Fifteenth infantry band will play the following numbers:  
March, "Officer of the Guard," Buglione  
Overture, "Poet and Peasant," Suppe  
Celebrated Allnet.....Faderewski  
Selections from "The Burgomaster".....Luders  
Fantasia from "Carmen".....Bizet

Held's band will give an interesting concert tomorrow at 4 p. m., at Liberty park. The program contains such selections as Wallace's overture to "Laurie," a potpourri from "Fra Diavolo," Braga's "Angel's Serenade," the "Laurie" sextet, the "Poet and Peasant" overture of Suppe, and the march from Elgar's "Pomp and Circumstance." The opening concert of the season was given last Sunday afternoon, to the gratification of several thousand people. These open air, free concerts are always well attended and enjoyed. Held has contracted to furnish all of the summer music for the Salt Palace.

Stainer's "Daughter of Jairus" will be given in St. Paul's Episcopal church

charge of the music at Wandamere for the coming season.

Miss Burrows, the piano teacher, has returned from a year's study in London, where a degree in music was given her.

Mrs. Alberta Dersham's piano pupils gave a well attended recital the other evening, in the Congregational church, which showed marked proficiency among the performers. The occasion was much enjoyed.

Following is the music for tomorrow in the First Methodist church: Morning-Organ prelude, anthem, "God is Love" (H. R. Shelley); offertory, soprano solo, "How Lovely Are Thy Dwellings" (Liddle); postlude. Evening—Organ prelude, anthem, "Come Unto Him" (Leslie); offertory, tenor solo, "Lift Thy Heart" (P. Allister); Charles L. Stoddard; postlude. Choir director, Mrs. William A. Wetzel. Organist, Edward Kimball.

**SHARPS AND FLATS**

Chicago people spent \$200,000 for opera in two weeks, recently.

The Theodore Thomas orchestra closes the season, its eighteenth year, without a defeat, under the conductorship of Frederick Stock.

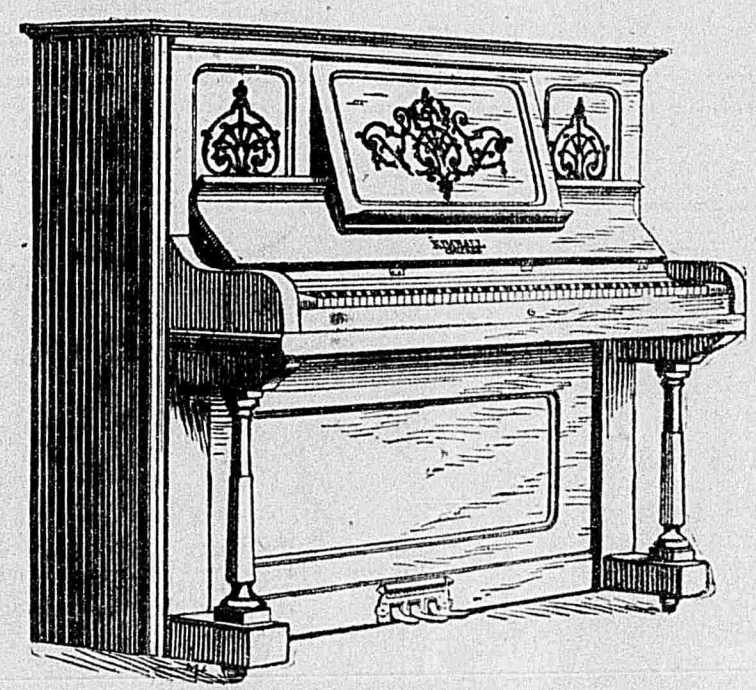
Philip Hale, considered the first musical critic in the country, publishes a dissertation on Dvorak's "New World" symphony and on negro and Indian music in general. Hale shows conclusively that the "New World" composition is more Bohemian than American, and if it expresses anything at all, symbolizes poignantly Dvorak's all conquering homesickness for his beloved Czech land and people. Hale's smart wind up says: "Yet some will undoubtedly continue to insist that this symphony 'From the New World' is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Gipsy and cowboy ditties, whinnies, yelps and whoopings."

The Metropolitan Opera House of New York is short, at the close of the season, \$250,000. Confusion and uncertainty attendant on the change in management at the middle of the season, are largely responsible for this.

The Musical Courier in a Mortuary editorial on the late Impresario Carried, and comparing him to the late Maurice Grau, says: The passing of both those heads of opera—neither of them at an age when a man's usefulness is done under ordinary circumstances—proves what a fearful mental and physical strain is imposed on the hapless impresario holding the Metropolitan post. For the most part he is compelled to propitiate a five headed ogre—the general public, the subscribers, the directors, the singers, and the newspapers. It is a superhuman task, and when the apparition of the successful Manhattan Opera began to loom up before Carried it was the last blow necessary to bring on his physical breakdown, after the San Francisco losses and the excitement of the Caruso police court trial. Carried's career showed what can be accomplished in this country by a man of push, energy, perseverance, and executive

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\$475  
\$500  
\$550  
\$700  
\$750

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