Music and Musicians

COMMUNITIES like Salt Lake, which mourn the decadence of musical taste, and the difficulty of establishing symphony orchestras and choral societies, may find a grain of comfort in the thought that they are only following in the wake of the great cities. This extract from the New York Herald, tells that even in the modern Athens, Boston, claimed for years as the musical hub of America, the divine art is running down at the heel. The Herald's telegram says:

"Boston will have no grand opera this winter, Mr. Lawrence McCarthy, manager of the Boston Theater, announced today, reiterating Mr. Conreid's statements last season that Boston's patronage of the fine arts is buncomb.

"'Bostonians always make a rush for the cheap seats first,' Mr. McCarthy said today. 'The wealthy people often buy admission tickets and then help themselves to vacant seats, from which they are ejected by the ushers.' So it is no opera for Boston this year.

"'I have been to Boston with an opera company,' said Mr. Conreid last night, when told of the dispatch to the Herald from the alleged musical Hub of New England. 'It is all quite true. And I am not going again with the Metropolitan company without a guarantee in advance.' Mr. Conreid is a lover of art. But he is also a business man."

* * *

John Cort, the Portland manager, who is in Salt Lake to witness the opening production of "Ann Lamont" and who will later star Calve throughout this country, heard such glowing reports of Miss Emma Lucy Gates in Portland, that he called on her the other day, and offered her an engagement to go as soprano with the Calve company. His offer was a flattering one, but Miss Gates declined it, as her tickets were already bought for New York where she goes to pursue her studies under Mme. Ashforth. Mr. Cort endeavored to secure her for next year, but the young lady thought it the part of wisdom not to tie herself up with a contract at the present time.

* * *

Hugh Dougall has issued invitations to a song recital by Mrs. James Dietrich to be held Tuesday next at Clayton hall at 8:15. The assisting artists will be Mr. Willard Weihe, violinist, and Miss Irene Kelly, accompanist. Mrs. Dietrich's selections will include a wide range from the Romeo and Juliet aria down to a number of popular Scotch songs.

* * *

Prof. J. A. Anderson will present two of his advanced pupils at a piano recital, assisted by Mr. Fred C. Graham, tenor, in the Y. M. C. A. auditorium Wednesday evening next. Mr. Anderson cordially invites music students and music teachers to attend. The program will be as follows:

1. Alegretto Vivace from Sonata Op. 31, No. 3 ..... Beethoven
   Valse Caprice ..... Newland
   Miss Bauer
2. Barcarole ..... Nicode
   Bird Study ..... Henselt
   Miss Howe
3. "I'll Sing the Songs of Araby" ..... Frederic Clay
   Fred C. Graham
4. Rigoletto—Paraphrase .. Verdi-Liszt
   Miss Bauer
5. Polonaise ..... MacDowell
   Miss Howe
6. Impromptu, B. Flat ..... Schubert
   Miss Bauer
7. "Jean" ..... Spross
   "Four Leaf Clover" ..... Brownell
   "If Love were What the Rose is" ..... Graham
   Fred C. Graham
8. Andante and Presto from G. Minor Concerto, with second piano ..... Mendelssohn
   Miss Howe and Mr. Anderson

* * *

Mrs. Martha Royle King is back from New York, more enthusiastic than ever in the study of her art, and is proposing a series of studio recitals during the coming winter.

* * *

C. D. Schettler, the cellist and mandolin artist, left Thursday night over the San Pedro road for Los Angeles. He will remain a month in southern California, giving 15 concerts, two of which will be given in Los Angeles. Mr. Schettler has received several flattering offers to locate in southern California.

* * *

Local lovers of the refined and artistic in piano playing will be pleased to learn that Messrs. Pyper and Shepherd are arranging to bring Harold Bauer, the noted pianist, here next month, probably just before election day. Mr. Bauer was here two years ago, when he appeared in the First Congregational church, and his playing was listened to with the deepest interest. Mr. Bauer is one of the world's greatest pianists, and his appearance in concert is a red letter event in any community.

* * *

Prof. Pedersen will make considerable of the clarinet section in the All Hallows college band, and there are to be eight of these useful instruments employed. The professor is a very busy man. He will organize the college orchestra next week.

* * *

Cecil Gates, brother of Emma Lucy, has entered the regular course of the New England Conservatory of Music at Boston, and will give special attention to the piano. Quite a number of Utah people have been students in that noted institution.

* * *

The local piano market continues to more than hold its own, and although there are seven music houses in the city all appear to be doing well. Collections are reported good.

* * *

The next meeting of the Monday Musical club, on the 9th inst., will be held in the studio of Miss Celia Sharp in the Constitution building. A feature of the meeting will be the singing of the last quartet in the cycle of "In a Persian Garden," by Mrs. Harry Windsor, Miss Edna Cohn, Fred Graham and Hugh Dougall. These meetings have been held semi-monthly, and are very entertaining.

* * *

Troupes visiting this city often have their own musical director as the pianist, which lays off the man regularly employed by the house unless he can play some other instrument.

* * *

There have been some changes in the Salt Lake theater orchestra. John Smith, flute, and W. H. Daniels, trombone, leave to go to the Orpheum orchestra; Carrington, pianist and cellist, has gone to the Grand; H. A. Montgomery is, therefore, playing trombone, and Willard Flashman flute. A. H. Kelson is playing first clarinet for Walter Sims until the latter has returned from southern California, where he has had a summer engagement.

* * *

Held has a band of 25 men at the fair. He plays them altogether at noon, in the big building, and later divides them into two bands, one playing at the race track, and the other in the buildings. The band has done very well, as the men are all capable musicians.

* * *

W. H. Daniels, the baritone player, has returned from Omaha, where he has closed a profitable summer season in one of the local parks.

* * *

A remodelled machine piano player has been introduced into the local market for $50 less than the regular price of such things. The reduction is effected through simplicity of construction, and avoidance of all ornamentation.

* * *

One local music house has found it necessary to post a notice stating that students must not practise on the pianos exhibited in the warerooms.

* * *

County Clerk Ajax of Tooele county, who has achieved considerable of a reputation as a song writer, is recovering from a severe attack of typhoid fever at the L. D. S. hospital.

* * *

Sousa's band was in Kansas City this week, on another western tour, playing in the great convention hall, which he had the pleasure of dedicating on its opening. With his band he has made four trips to Europe in the last five years, and altogether has visited and played in 16 different countries since the organization of his famous band. Mr. Sousa is now engaged in writing a new comic opera. In collaboration with Harry B. Smith—one of the composers of "Robin Hood."

In discussing folk songs recently, he said: "Don't believe people who tell you that America is developing a 'national' music. It is not. No country is. Folk songs, plantation music, the Scotch drone and the Irish wail, we have these, but in higher music, it is all international. Lohengrin? Dear me, Lohengrin isn't German; it is Wagner. And Wagner is one of the three great sided men of the world, Wagner, Napoleon, Shakespeare. They are the three great immortals. Donizetti's operas are not characteristically Italian—they are personal to the composer. Music is the universal tongue—it has no provincial accent. I have played to so many people of alien speech that I feel like a citizen of the world. But I'm lecturing and the province of music is to amuse. The composer who takes himself too seriously becomes a musical prig. But sometimes our work is taken too lightly. Last year a New York man asked me to write a march for a great and deserving charity. I said all right. When do you want it. That was on a Monday. He thought for a moment and then replied, 'Well, so as no to hurry you, say Saturday at noon.' Then I astonished him by explaining that it takes me a year to write one of my simplest marches." Mr. Sousa's many friends here hope his tour will include Salt Lake City.

* * *

Conductor Arthur Shepherd is canvassing among the members of the Symphony orchestra, to ascertain how far their winter theatrical engagements will interfere with the proposed symphony orchestra practising, and concert work.

* * *

In large concert bands, it has been customary to have a quartet of French horns; but Mr. Held, after some experimenting, has found that the harmony can be built up more substantially by substituting upright altos for the third and fourth horns, and two upright tenor horns for two of the slide trombones; and this change he will make in his concert ensemble for the winter concerts.

* * *

The Orpheus club is flourishing as never before, this fall, and the members are very sanguine of having the most successful season in the club's experience.

SHARPS and FLATS.

Goldmark's opera, "The Queen of Sheba," will open the Metropolitan opera season Nov. 20.

Dr. Richard Strauss' new opera, "Salome," (the book of which is taken from Oscar Wilde's play), is meeting with opposition on behalf of the Austrian censorship, and its production at the Imperial opera house at Vienna has been postponed.

Mrs. Potter is preparing to appear in a new musical drama, "The Murder of Rizzio," in which she is to play Mary Queen of Scots. She has just closed her recitation tour, and is living with her mother, Mrs. Urquhart, at the Swan hotel, Staines Bridge, London.

A travesty on "The Music Master," written by Joseph Herbert, will be added to "It happened in Nordland," at Lew Fields' theater, on Thursday evening of this week. Mr. Fields will burlesque David Warfield and Blanche Ring and Joseph Carroll, Julius Steger and Joseph Herbert will have prominent parts.

Marie Cahill is trying to arouse interest in a plan for a summer home for chorus girls, and is meeting with success. Katherine E. Conway has consented to act as New England sponsor for the scheme, and Madame Mary Anderson Navarro has been asked for the use of her name for the home.

"The Winning Girl" is the title chosen by Frank L. Perley for the comedy, with music from the pen of Charlotte Thompson, formerly the dramatic critic of the San Francisco Call. The roster of the company includes Charles J. Ross, Mabel Fenton, Blanche Dayo, Thomas A. Wise, Fletcher Norton, Denman Maley and Caroline Hull. Miss Hull will have the stellar roe.

Welsh choirs, German and Scandinavian singing societies and other distinctively national musical organizations have been heard in concert work but for the first time an Irish Ladies' choir will make its appearance in this country. This choir comes direct from Dublin to New York early next month, and, after a series of concerts there, will open at Symphony hall, Boston, on Nov. 5.

Two famous pianists are to visit the coast this season—Alfred Reisenauer and Harold Bauer. Only once before has Reisenauer been in this country, but a single tour sufficed for him to win recognition as an artist of the first rank. This year he makes his second American visit under the direction of Loudon G. Charlton, who has arranged for his appearance in the principal cities, both in recitals and with the principal orchestras. Bauer has been in this country three times in six years and his fourth visit bids fair to eclipse his previous triumphs.

Music boxes and blue light are two of the latest things in the line of anaesthetics. The music boxes do not reduce pain or render the patients insensible, but, according to Professor Redard of Genoa, they do take away certain ill effects that often accompany the use of anaesthetics, says a correspondent. It is a well known fact that external impressions received during the period of somnolence have great bearing on the dreams. From this Professor Redard conceived the idea of utilizing music. It was found that the music had a tendency to take away the disagreeable excitation previous to the use of the chloroform or other anaesthetic. The awakening was also found to be free from excitement.

Alice Nielsen, who is to make a concert tour of the United States this season under the management of Messrs. Florenz Ziegfeld, Jr., and Lee Shubert, will sail from England on the Cedric Oct. 13. Miss Nielsen will begin her tour in Washington, Nov. 1, after which she will be heard in the principal cities of the country. Her repertoire will include songs from "Don Pasquale," "Crispino," "The Barber of Seville," "Carmen," "Faust" and many other popular operas. Miss Nielsen will be supported by a company of European singers. A complete symphony orchestra will travel with the singers.

Mr. Conried has brought back from Europe an opera called "Fruehlingslust," for which the music was selected from the writings of the older Strauss, and "Young Heidelberg," which is a pendant to the popular drama "Old Heidelberg." In it the young prince is a reigning sovereign and his former sweetheart the owner of the inn. His son is at Heidelberg. The music to which this story is set was selected from the earlier compositions of Millocker, who wrote, "The Beggar Student," "The Black Hussar" and other popular Viennese operettas.

Among the singers recently arrived in New York for the Savage English grand opera company are Mme. Moriaats Serena, Jean de Reszke's prize pupil when she made her Paris debut but two years ago; Florence Scarborough, a dramatic soprano, especially engaged for the role of Brunhilde in "The Valkyrie," Millicent Brennan, a Canadian prima donna, who will sing Musetta in "La Boheme," and Margaret Crawford, dramatic soprano, who will alternate in the role of Brunhilde. Other principals with the company include Gertrude Reanyson, Rita Newman, William Wagener, Joseph Sheehan, Winfred Goff, Arthur Deane and Thomas David Richards of last year's company, and Francis Maclennan, Gilley Cranston and Robert Kent Parker of last year's "Parsifal" company.

A London critic, in speaking of a recent popular concert which was honored by the presence of the Duke and Duchess of Edinburg, says: "M. Wieniawski was overcome by his feelings. I am sure this was so, or if not his actions must be mildly held extraordinary. He played magnificently, and the applause was general; and, instead of bowing and taking his departure, he came forward and commenced a general handshaking. I have, I think, before pointed out that Mozart never kissed the prima donna who had sung in his operas, nor is it recorded that Mendelssohn ever hugged Sir Michael Costa, when conductor of the Philharmonic society. I, therefore, can see no valid reason why M. Wieniawski should have shaken hands first with M. Herve, then with the doorkeeper, and finally with the fiddle."

The newspapers of Boston, where De Wolf Hopper has just given the first performance of "Happyland," declare that no lyric writer since the days of Gilbert has surpassed the verses of Frederick Ranken. An example much quoted is the following lilt, in which is described a method of arming soldiers with musical instruments instead of weapons:

I have armed each strapping fellow
With a piccolo or 'cello;
I have regiments of altos and bassoons;
All our tramps and railway hobos
I equip with drums and oboes,
And they have to get up on the latest tunes.
Where the town to be attacked is
I assemble them for practise,
And outside the gates I give a Sunday "pop"—
Though the villages may curse us
I play all the encore verses
Till they promise to surrender if I'll stop.

MADAM EMMA EAMES,

One of the World's Greatest Prima Donnas Who Will Come to the Tabernacle On October 20.

That Salt Lake should be given one of the thirty great concerts that Madame Emma Eames has been booked for in the United States this year is certainly a high compliment to the musical status and taste of our community. The date of Madame Eames' appearance is Friday, October 20, and the place is the Tabernacle. Meanwhile Prof. Stephens is training the choir for one or more supporting numbers. With the noted prima donna are several world-renowned artists—Emilio de Gogorza, baritone; Joseph Hollman, cellist and Amherst Webber, pianist. Madame Eames' initial concert will be given at Bangor, Maine, one week from last night, after which she will be whirled across the continent to appear here seven days later. Her itinerary has not been fully made out but it will reach from Albany to Houston and from coast to coast. New York will be the last place on the program. The tour is under the management of Henry Wolfsohn who yesterday telegraphed Prof. McClellan that the program would be along within the next day or two and that it will be a great one. Arrangements have been perfected with the local railroads to give special rates and run special trains into Salt Lake for the occasion.

BRIDGES CHASM FROM PARSIFAL TO MUSICAL COMEDY.

Homer Lind has jumped from Parsifal to the Ginger Bread Man. This artist was the feature of the Savage Grand Opera company last season and will play the principal part in a fantastic musical comedy. Mr. Lind says that all good work is art and he cannot see why his former colleagues should cast sheep's eyes at him because he has left their fold and gone into musical comedy.

NAT GOODWIN TELLS HOW IT FEELS TO FAIL.

AS the "News" New York correspondent tersely told in last Saturday's issue, Nat. Goodwin's new play, so long awaited and so arduously rehearsed, has scored a failure, and has been withdrawn after a two week's trial. The New York Herald sent a man to ask the actor how it felt to fail, and this is the conversation that resulted:

"Of course I feel bad over a play that fails to please. I'm not philosopher enough to laugh at one, I'm afraid," said Mr. Nat C. Goodwin to a Herald reporter the other night, as he sat in his dressing room in the Lyceum theater.

"It hurts, then, does it? You have not become callousd to the way the public takes to a play you are in, even though your individual work pleases them?"

"Callousd! Why, my boy, I feel it all the way through. It's harrowing, that's what it is, harrowing. To be sure, I don't go around crying about it. There is no use in doing that; but don't make any mistake about my being impervious to public sentiment. When I am its time for me to stop acting and get off the stage. I'm so nervous that when we were all swamped in this flood tide and went down together, the Beauty and the Barge and the whole lot of us, I felt sick to my stomach. That's exactly the way I felt, and I've not recovered yet."

THE BANANA PEEL.

"Why did it fail? Can you tell now?"

"Certainly I can tell now. Its easy enough to see the banana peel after you have slipped on it and bumped your head. This is why Mr. Jacobs and Mr. Parker's comedy failed to please—because the American public didn't like it. There are several reasons why they didn't."

Mr. Goodwin had settled down to real work in front of his make-up table. John, his dresser, had stripped him of his outer clothes even to his shoes and stood ready at hand to pass cosmetics, towels or stage garments. Previously he had acted in the capacity of private secretary, taking out brief and businesslike messages to the half dozen or so men who had called at the stage door, and replying to the notes and cards that had been sent in from the front.

DID NOT UNDERSTAND.

"One reason is," continued Mr. Goodwin, as he smeared his face with grease paint, "that the American public did not understand the atmosphere of the play. They had never seen and scarcely heard even of such characters. They didn't know very well what it was all about. I don't think I blame them for sitting still and not enthusing under those conditions."

"Do you understand them?"

"Naturally I do, because I have lived in England so much that those Thames waterside people are as familiar to me as New York policemen or Colorado cowboys."

"You thought it a good play, then?"

"Indeed, I did. So did Charles Frohman, who owns the play and selected the company to support me. We had every confidence in the world in it. For that matter we were all cock sure that it would be a success; but what's the good of being sure about anything, especially about untried plays and which horse is going to win? The wise forecasters hit it off about as accurately in one case as they do in the other."

"You think the whole reason for the failure of the play lies in the fact that the American theater going public do not understand the numerous types of English life, in spite of the fact that they are depicted by such witty and popular writer as Mr. W. W. Jacobs and portrayed by such a stage favorite as yourself?"

"I am simply an incident in the play, as are the other character types, and I think they were quite understood.

IN THIS SOLEMN EVENT.

"As far as I am concerned, I have no personal grievance. They seem to like my work, and my most severe critics have spoken very flatteringly about it in this unhappy and mournful, yes, even solemn event. Still there is another reason than that the play is not understood, and that is that the American public does not like to be kept waiting. It does not like to sit patiently while the action beats around the bush."

"How do you mean?"

"Why, as in this play, when it takes 20 minutes of preliminary dialogue before the play really begins. That time is devoted to explaining the love story, which, it seems to me now, is well enough explained as the play progresses. After the sailor characters come on, including the part I play, the real motive of the comedy begins to sit up and take notice. I knew it the first night. I knew the play was a failure before I went on the stage. The subsidiary pick bored the audience. Now, whether that was the fault of the players or the play I cannot say.

"Of course I was watching to see how the audience took to that opening scene, that explanatory prologue, and after about 10 minutes of it I said:

"'John, we're gone,' and we were. When I went on I found a cold and hard audience in front of me. They were impatient and tired and possibly bored already. It was a very hard task to warm them up.

"New Yorkers like to get everything hot off the hat, comedy included. They came to the theater to see Jacobs' characters acted, and they had to wait nearly half an hour before they had that chance. Now, my wife in her new play only has five minutes of deadwood before the play really begins. She is luckier than I am."

"Will you and your wife ever act together again?"

"Oh, I don't know. I'm game."

"Has the experience taught you that it is unwise to import English comedies to America?"

"In England the play's the thing. In America the star's the thing. The well known name on the bill is what they always look for, but that well known name must have a suitable part. The audience wants a good play, but it wants to see a whole lot of the star, too. 'The Beauty and the Barge' gives no such opportunity.

DICKENS A FAILURE, TOO.

"Mr. Jacobs is a very clever writer on certain phrases of English life. So was Charles Dickens, but you cannot name a play made from any of Dickens' books that was ever much of a success in this country. One or two of them have had spasmodic successes now and again, but nothing permanent. I think Dickens is a good enough precedent to put up, even against Jacobs."

"This play had quite a success in London, did it not?"

"There is no doubt about that. It ran there for a year, and two companies are now playing it in the provinces. I went to see it in London, with Mr. Cyril Maude as the captain, and enjoyed it and laughed at it heartily. There are a whole lot of lines in the play which got laughs in London that don't raise a smile here even."

"You do not think that American audiences are slow to understand, do you? You don't consider them stupid?"

"Not for a minute. The American audience is the best in the world. I would rather play to an American audience with a failure even than to any other audience I ever saw. No, indeed, I don't want to roast the American public. It has been too good to me for 28 or 29 years for me to become peevish with it now."

NEVER WORKED HARDER.

"Did you spend much time in studying up this character?"

"I should say I did. I was at it all summer, wasn't I, John? I spent two months studying it at least, and I never worked harder over a character in my life. I threw myself right into it and tried my hardest to sink my own personality."

"You must like the part?"

"I do; I love it. I spent no end of pains in working up the details. For instance, I have always of late been playing straight up,dapper sort of characters, but this old fellow I had to bend down to and give him a bowlegged, wabbly sort of walk. It came hard. Then look at that costume I wear. It weighs a ton and is thick enough for January in Nova Scotia. That's a pleasant thing to act in on a warm night. But I wouldn't mind any of these things if the public only liked the character as well as I do. I think he is a pretty fine old fellow, light hearted, sunny and genial. The little lies he tells don't do any harm. This is the first time, too, in a good many years that I have worn a wig and a facial make up.

NO MAKE UP LINES.

"Do you find it a nuisance?"

"No; I rather enjoy it for a change. You see I do not put any lines on my face at all. I never have."

"Why not?"

"Oh, I leave that for the Roger brothers, don't want to infringe on their field."

"Are your inclinations for future parts wandering at all in the direction of George Bernard Shaw's or Ibsen's plays?"

"I hope not. One is about as funny as the other to me. No; I shall never act in a Shaw or an Ibsen play."

"Don't you approve of them?"

"I don't understand them, and I'll never act a part I can't understand."

LEGENDS.

(Translated from Heine.)

Out from each dim old legend
There beckons white a hand;
The lilt of song comes to me
From a far fairy land.
Where in the golden twilight
Fair flowers in languorous grace
Behold their virgin beauty,
Like maidens, face to face;
Where trees have found glad voices
That blend in chorused song
While waves with rythmic cadence
Break singing free and strong;
And notes of Love's own music,
Man's tongue cannot repeat,
Weave measures soul-alluring
And charms delusive, sweet.
O, could I find that country
And there forget my pain!
O, could I take my heart there
Not bring it thence again!
O land of love and longing,
In dreams the beauty nears!
But morn dispels the vision
And idle are my tears.

—Neeta Marquis.

NO WONDER NEW YORKERS ARE RAPID.

(New York Tribune).

Every 40 seconds an immigrant arrives.
Every 3 minutes some one is arrested.
Every 6 minutes a child is born.
Every 7 minutes there is a funeral.
Every 13 minutes a couple get married.
Every 42 minutes a new business firm starts up.
Every 48 minutes a building catches fire.
Every 48 minutes a ship leaves the harbor.
Every 51 minutes a new building is erected.
Every 55 minutes a passenger train arrives from some point outside the city limits.
Every 1¼ hours some one is killed by accident.
Every 7 hours some one fails in business.
Every 8 hours an attempt to kill some one is made.
Every 8½ hours some couple is divorced.
Every 10 hours some one commits suicide.
Every 2 days some one is murdered.

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EAMES

Beautiful Queen of Song

Accompanied by the following noted artists: Emilio de Gogorza baritone; Joseph Hollman, cellist; Amherst Webber, pianist, and the Tabernacle Choir and Organ.

POPULAR PRICES: $1, $1.50 and $2. All seats reserved. Seat sale begins on Monday, Oct. 16, at 10 a. m. at the Clayton Music Co.'s store.

Orders, accompanied by money order or draft for price of seats desired will be carefully filled, and best seats obtainable at time of receiving order given. Address all letters to J. J. McClellan, Box F, Salt Lake.

DIRECTION—Henry Wolfsohn. Baldwin Piano used.

EXCURSIONS ON ALL RAILROADS.