MUSIC AND MUSICIANS

THAT the coming spring and summer will be interestingly busy seasons for the tabernacle choir is evident from the work that has been mapped out by Prof. Stephens, announcement of which was made at the regular rehearsal Thursday evening. It is planned that the singers shall go to the Alaskan-Yukon exposition at Seattle about the middle of September. A great Eisteddfod takes place in Seattle at that time, in which the choir is scheduled to compete.

For the purpose of raising funds to pay for the trips, a number of home events have been mapped out. The first of these is scheduled to take place during the coming April conference, with Rear Admiral Robley D. Evans as the central figure. Then is to follow a grand spring festival, in conjunction with the Chicago Symphony orchestra, about the middle of May. In all three concerts will be given with the orchestra, and as prizes for ticket selling and a drawing four fine pianos will be awarded. The first prize is a concert grand, worth $1,250, to be given to the organization selling the most tickets, competition open to all organizations, schools etc.

The second prize will be an upright piano, worth $750, for the individual making the largest sale of tickets. A baby grand, valued at $750 will be drawn for at the initial performance, and a $500 upright at one of the others.

With the orchestra, its soloists and the choir, there will appear the Salt Lake Festival chorus, and with such a showing it is thought that there will be little difficulty in filling the tabernacle.

It is possible that a pioneer concert will be given on July 24, followed by a farewell concert just before the choir leaves on its trip. It is also intended to give concerts en route at Boise, Ida., Le Grande, Or., Portland, Tacoma and at Seattle. With the net result of these, with what the exposition management and the Eisteddfod people will do, will go a long way towards paying for the entire cost of the trip.

* * *

Organist Tracy Y. Cannon of Ensign stake, will give a special course of reed organ instruction for the benefit of ward Sunday school and M. I. A. organists, commencing March 16, and ending June 30. The object is to elevate the standard of organ playing in the meetings, and to place before organists suitable music for all occasions.

Some of the main points to be considered are: Uses of the various kinds of organ stops; special technical exercises for the organ; hymn playing, each pupil being required to play one or more Latter-day Saint hymns each lesson, the interlude and other solo playing. Special attention will be devoted to sacramental music, Sunday school marches, etc. The entire course will consist 31 organ lessons.

* * *

Hugh W. Dougall's pupils give a song service in the Third ward meeting house tomorrow evening at 6:30 o'clock. The following vocalists will participate: Misses Louise Hagman, May Brown, Eleanor Proutt, Maud Siter, Ida Morris, Irene Kelley, Margaret Summerhays and Messrs. John and Richard Collett, J. W. Summerhays, and Ed. Lee.

* * *

The Salt Lake Concert quintet will give a recital March 5, next, in the snow academy, St. George, under the direction of Fred Graham. The quintet includes Misses Edna Evans, soprano; Hazel Barnes, contralto; and Irene Kelly, pianist; Hugh W. Dougall, barytone; John W. Summerhays, tenor.

* * *

The following musical program will be observed tomorrow, at the First Methodist church: Morning—Organ prelude, "Prayer in A. flat," (Costa); Anthem, "Sanctus," (Gounod); Offertory, violin solo "Adoration," (Borowski), Mrs. B. F. Anderson; Postlude, "March in E flat" (Kimball).

Evening—Organ prelude, Anthem, "Oh That I had Wings Like a Dove," (Stallard); contralto solo, "Fear Ye Not oh Israel," (Buck), Miss Leola Schrack; Male Chorus, "I Cannot Always Trace the Way," (Dow); "Postlude in A Minor," (Callaerts). Choir director, Mrs. Wm. A. Wetzell; organist, Edward Kimball.

* * *

The folowing musical program will be given in the First Presbyterian church, Sunday evening, March 7, at 7:45 p. m. The quartet numbers to be given by Mrs. J. C. Taylor, Miss Edna Dwyer, Fred C. Graham and J. W. Curtis are as follows:

"Festival de Deumin E flat," Dudley Buck; "Grant to Us Thy Grace," Dudley Buck; "O Let Me Feel Thee Near Me," George Nevin; Immanuel's Land," Bullard.

Duet, "The Lord in My Light," Dudley Buck; Mrs. J. C. Taylor, Mr Fred C. Graham.

Solo, "Like as the Hart Desireth," Allitsen; Miss Edna Dwyer.

Offertory, Trio, "Hear Our Prayer," Abbott; Mrs. Taylor, Miss Dwyer, Mr. Curtis.

Solo, "The Soft Southern Breeze," Birnby; Fred C. Graham.

Duet, "Calm as the Night," Gotze; Mr. and Mrs. J. W. Curtis.

Miss Maud Thorn, organist and director.

* * *

In the First Congregational church tomorrow morning, the quartet will sing, "God so Loved the World," from Stainer's "Crucifixion"; and Mr Reines will sing a tenor solo by Koenen.

* * *

Edward P. Kimball, organist of the First Methodist church, has published in card form the following suggestions for piano practising.

Read each hand alone, slowly, at first. Never pass a mistake uncorrected. Find the cause of the mistake and remove it. Play the passage which you have corrected at least five times in succession, correctly.

Do not go back to the beginning and start again every time you make a mistake.

Play a passage correctly because you intended to do so—not because you accidentily did so.

Keep your "Thinker" ahead of your fingers—make your hands obey. Will and do not allow your hands to go any faster than they can be guided near correct keys by the mind.

Watch out for correct notes, in correct time, with correct fingers.

This is the foundation on which you must build.

Take a tempo only as fast as you can play the most difficult passage smoothly and evenly.

Finally, think! think! Think! Apply every logical principle of study to your music that you do to the mastering of any other branch of learning.

* * *

At St. Mary's cathedral tomorrow morning, Miss Florence O'Neill will sing Holland's "O Salutaris," as the offertory.

* * *

Miss Edna Duncan, daughter of former Cashier Duncan of the National Bank of the Republic of this city and now in Kansas City, is meeting with marked success in her vocal studies at Berlin, Germany, where she is studying eight hours a day, music, French, German and Italian. Miss Duncan has a sweet lyric soprano voice that has brought out many compliments from musicians. She intends to become a concert star, and returns to this country in August next.

Miss Edna Walton, assisted by Mrs. Corinne Hammer and Miss Dessie Barnuette, gave a piano recital last Tuesday evening, at the home of her instructor, Miss Pearl Rothschild. Miss Walton did herself credit, playing music that was quite difficult.

* * *

The choir of St. Mary's cathedral has taken up Paduni's "Grands Italian Mass" and a new chorus of "Veni Creator Spiritus," by Dr. Browne, which they will give at the dedication of the building in June.

* * *

At a recent fashionable local wedding, the Lohengrin and Mendelssohn wedding marches were performed on a cabinet organ and a violin. Of course the part on each instrument was faultlessly performed, but the absolute scantiness of instrumentation was appalling to musicians present.

* * *

The Imperial male quartet will sing in the Orpheum all next week, and on the second week following, are scheduled to appear at Butte, Spokane, Seattle and Portland. The personnel of the quartet is Fred C. Graham, Thomas Ashworth, Victor Christopherson and Willard Squires. While they are away, Horace Ensign and Miss Gertrude Kelly will look after Mr. Graham's Bureau work and office in this city.

ARTIDORO MAUCERI.

Basso of the Lambardi Grand Opera Company at the Colonial Commencing Wednesday.

SHARPS and FLATS

Arthur Nevin, the American composer, has been ill at Berlin, and is ordered to Italy by his physician for change of climate.

Glen Hall, the well known tenor, has most flattering press comments from Berlin, Leipzig, Hamburg and London, where he spent last season in concert work and study. Mr. Hall's present season has been closely booked and very exacting, but most successful.

The directors of the Metropolitan Opera house have issued a statement denying there is any intention to eliminate German opera from the local repertoire. The directors resent criticism on the administration of their own affairs, but admit that public preference for operas to be given, should have consideration.

The singer with the "mellifluous throat" was Madame Carodori-Allan, who was the original soprano in Mendelssohn's "Elijah," having sung it in Birmingham at its first presentation on Aug. 26, 1846. Mendelssohn was disappointed in her singing, but, of course, he wrote the part for Jenny Lind, and Caradori was not a Jenny Lind.

Horatio W. Parker, dean of the department of music at Yale University, is a purist. He maintains there has been no music written since Mozart and disclaims sympathy with the modern tendency. He admits, however, that he enjoyed the composition, the rhapsody for baritone and orchestra, of "Cahal Mor," which is the most modern of his works in feeling, more than anything he has composed. But Dr Parker doubts its relative value in comparison with his other works.

Opera in Buenos Ayres is in a bad way just now. The public has grown dishearteningly indifferent to the efforts made to entertain it with such spicy novelties as "Lucia," "Il Trovatore," "Faust," et al. But for the summer the prospects are brighter. As a quasi-pendant to the promised production of "Parsifal," at the older of the two opera houses, the new Colon promises Strauss' "Tiektra," with Emma Burzio, who is one of the first among Italy's dramatic sopranos.

Spain's king and his English queen are rapidly developing into enthusiastic patrons of the arts, especially music. They have singled out the most popular members of the Madrid Court Opera company for royal favor of late, and but a few days since they commanded two visiting Italian singers, Graziella Pareto and the renowned baritone Titta Ruffo, to entertain them. The queen, who, next to her aunt Alexandra and little Roumania's Carmen Sylva, is the most musical of the women of royal blood, rewarded both of her singing guests with jewels.

Great throngs attended the first production in this country, of Paderewski's new symphony by the Boston orchestra. The critics say there are many inspiring moments in the massive work but it has weak spots that are conspicuous. The instrumentation is said to be thick and colorless. The symphony was not enthusiastically received, but, that did not seem to embarrass the composer at all. He says the Boston orchestra is the best in the world, and for that reason he brought out his symphony for the first time in the United States, instead of in Europe.

A new tenor, Franz, has leaped to the forefront of operatic stars in the rendering of "Lohengrin," in Paris. The place was crammed at the second appearance, the audience giving enthusiastic applause, not only after each act but regardless of Wagnerian etiquet, frequently during the acts.

The directors, though holding a contract, have voluntarily increased Franz's salary largely. His voice is not so emotional as Caruso's, but a few years' experience will probably add in that respect, while in tone power and compass many critics maintain the voices of the two are on a par.

However, Franz must be heard more and in other roles before his position is properly estimated, according to the more conservative view.

Josef Lhevinne, the famous Russian pianist, arrived recently on the steamer Kaiser Wilhelm der Grosse for a long concert tour under the management of Henry Wolfsohn of New York. Lhevinne last visited this country two years ago. This season he will play 125 concerts, opening in Hartford, Conn. He will make 10 appearances in New York City with the New York Symphony orchestra, the Russian Symphony orchestra, the New York Philharmonic society and with the orchestras in Philadelphia, Chicago, St. Louis, Minneapolis and Seattle, as well as a tour with the Boston Smyphony orchestra. In addition to this Lhevinne will give 60 recitals, traveling south to New Orleans and for the first time to California and the Pacific coast. Lhevinne is a Russian by birth and is a pupil of Anton Rubinstein. His playing, too, resembles that of the great Rubinstein more than any pianist heard in recent years. Lhevinne will be heard here March 29.

Madame Nordica returned to New York last week after a western tour of 20,000 miles. The prima donna sang at 60 concerts, and everywhere receptions were given in her honor. The tourney extended as far forth at Vancouver and as far south as Los Angeles and then New Mexico. This week Madame Nordica left New York for another tour to include New England and the Southern States. Madame Nordica speaks enthusiastically of the musical advancement of the far west and the middle west. Towns hardly yet on the maps of the school geographies show surprising musical culture and support the best attractions.

Madame Nordica is in her usual good health, and this fact made her friends and legion of admirers in New York understand that the prolonged trip did not fatigue her as they feared. It should be stated again that Madame Nordica travels in luxurious state and hence is saved from exposure to weather and irritations incidental to ordinary travel.—Courier.

THE GREAT McEWAN AT THE GRAND.

LONDON CRITICS CONDEMN "SAMSON"

Special Correspondence.

LONDON, Feb. 10.—William Gillette's version of Henry Bernstein's "Samson," which was produced last week at the Garrick with Arthur Bourchier in the title role, has, on the whole, been severely condemned by the London critics. One well-known writer sees in it nothing but vulgarity and declares that he thinks too much of the common sense of the English people to believe that they will flock in any great numbers to see it. In the last respect I, for one, believe he is wrong and that the play will be a success. The final of the third act in which Brachard takes his revenge upon the tempter of his wife will probably draw despite the weakness of the play and despite Bourchier's unsatisfactory acting of the leading part.

The impression the play made upon me is that it has lost most, if not all, the worth it possessed in the original and that the main faults rest with the adapter. Although in preparing the play for English and American audiences, Gillette, we are told, has not changed the nationality of the characters nor taken them out of their beloved Paris, there is no evidence of the fact in the actions or conversation of the characters. The adapter, perhaps unconsciously, has converted all the characters into Americans, and to my mind it would have been much better to have taken them to New York or Chicago.

One of the most extraordinary parts of the play is the so-called happy ending which Gillette has added to satisfy the American and English public. The trouble seems to be that the American adapter leaves this changing process until the last moment instead of leading up to it throughout the play and the wife's sentiments toward her husband change from interest and sympathy while the latter stands waiting at the door. How much more satisfactory and artistic is the ending as originally written by Bernstein in which the wife, at the fall of the curtain, bids her husband "wait" for time and thought to work their change in her feelings towards him. Such a final does not challenge the reason; the same cannot be said of Gillette's effort.

Bourchier gives an excellent portrayal of the physical side of the character of Brachard, but psychology there is none. He was strong and masterful and after he had discovered that he had been tricked by his friend and his wife, he squared his shoulders, lowered his great shaggy head and with closed eyes and regardless of consequences drove straight on to his revenge—and his ruin. It is a fine portrayal of Titanic, irresistible, physical force, but never a hint of the finer shades of character. Indeed this is not his fault entirely, for Gillette appears to have squeezed all the psychology out of the play in adapting it.

ATTACK ON SACRED IDOLS

I suppose you have already heard echoes of the stir caused by the production of "An Englishman's Home" in London. It promises to be one of the biggest successes of modern times. I don't suppose there would be any difficulty in filling three houses here if it were running at all of them simultaneously. Indeed Frank Curzon, who is responsible for the production of it, is negotiating for another London house with the object of putting on a second company, and a dozen companies are being organized for the provinces. And yet the play is but a poor, second-class melodrama made up of a hodge-podge of farce, tragedy, comedy and absurd theatricalism. It tells of the invasion of England by a foreign foe, supposedly the Germans, and depicts the utter unpreparedness of the country. It portrays the volunteer force as veritable fools and it is a genuine surprise to me as well as to others that the English, insular and self-satisfied as they are, put up for a moment with this ruthless and exaggerated attack on their sacred idols.

The play, however, comes at the psychological moment when Kaiser Bill has the English, from duke to commoner, genuinely scared, and while there is constant talk of the German peril. The author, who unsuccessfully attempted to conceal his identity under the title of "Patriot," is Maj. Guy Du Maurier, eldest son of the late George Du Maurier, the famous Punch artist and author of "Trilby." Gerald Du Maurier, Maj. Du Maurier's brother and a popular English actor now appearing as John Shand in "What Every Woman Knows," produced it for Frank Curzon. Charles Frohman has secured the American rights so you will shortly see it yourselves.

EXTRAORDINARY RECORD

The dinner of the "O. P. (Old Players) Club" to George Edwardes and the members of the "Merry Widow" company at the Cecil served to draw attention to the former's extraordinary record as a producer of musical plays. During his 23 years of management he has been responsible for no less than 16 light musical entertainments. The list is far too long to give here but it includes many plays which have been successful in the United States when transplanted from Edwardes' houses in London. These include "The Gaiety Girl," "The Geisha," "A Runaway Girl," "Kitty Grey," "The Toreador," "A Country Girl," "Three Little Maids," "A Girl from Kay's," "The Orchid," "Veronique," "Lady Madcap" and "The Girls of Gottenberg." It will be seen from this list that George Edwardes has been a commanding figure in the musical comedy world in London and the news now comes that he wants a rest and will not put on the next play at the Gaiety theater, the famous house in London which has been for so long associated with his name. He is credited with the ambition to introduce David Warfield to a London audience and has already announced that he considers the American actor the greatest character actor in the world. CURTIS BROWN.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Feb. 24.—The good ship tugged at her warp and with many a groan and wheeze pulled out into the stream while friends waved au revoir and good luck to three Salt Lakers, Mr. and Mrs. H. G. Whitney and daughter Marian, who with arms full of flowers and smiling faces stood waiving adieus to the Spencers, Eastons, Savilles and Clawson from the upper deck.

Of the Spencer-Whitney and Clayton party who left Salt Lake Thursday, Feb. 11, for New York and Europe, Mr. Clayton and the Whitneys have sailed for foreign parts; Mr. Clayton on a German Lloyd liner, and Mr. Whitney and family on the Mediterranean line, the Cederic of the White Star, which touches only at southern ports and Naples.

* * *

Mr. and Mrs. J. D. Spencer and daughters Jean and Rehan, will meet their son and brother Alan today, as the Baltic is due at 10 o'clock a. m., and excitement is running high in anticipation of the reunion. Elder Spencer has filled an honorable mission in Switzerland and France. In company with Horace Whitney, Jr., he went to Europe three years ago this spring and is now returning to home and country.

* * *

The most unexpected and delightful entertainments have been offered Messrs. Whitney and Spencer with their families since their arrival. Mrs. Fisher and her daughter Sallie Fisher, sent them a box for "The Stubborn Cinderella" in which Mr. and Mrs. Easton and Miss Clawson were included. The entire party spent two days at the Fisher home in Port Washington, where royal entertainment was given them. Mrs. Fisher and Miss Sallie were guests of Mr. and Mrs. Whitney to dinner at the Waldorf Thursday evening. Friday afternoon on invitation of Miss Elenor Robson and Mrs. Harold Russell (Ada Dwyer), the Salt Lake party and Mr. and Mrs. Easton and Miss Clawson were entertained at the beautiful home of Miss Robson, tea being served at 5 p. m. Mrs. Russell is a member of Miss Robson's household, as is also Miss Robson's mother, Madge Carr Cook, who has just returned from her successful English tour of "Mrs. Wiggs." Mrs. Cooke has a love for Utah folks; she is a great favorite there and holds many happy remembrances of the place and the people. Miss Robson's home is one of the delightful places visited by the party since they came a week ago. In the typical home of two such artists as the hostess and Miss Dwyer, her friend, comfort and a "homey" feeling are the dominant notes. Miss Dwyer sent two boxes for the performance of "The Dawn of a Tomorrow" to her friends and it proved a great treat; the character work of Miss Dwyer is perfect to her western friends and admirers. She and Miss Fisher have the loyal support of the entire state it seemed by the hearty greetings they received throughout the performances. Miss Robson has never had a better play, never one better suited to her unique personality and delicate portrayal of certain lines of stage character. She and Miss Dwyer have made a pronounced success in this play which is one of the season's best offerings and booked for an indefinite run in the city.

* * *

Elders Rass Beatie and McDaniel arrived in the city two days ago and are staying at "The Utahn," West Thirty-fourth street, the house owned by Mr. and Mrs. Charles Meakin. Elder Beattie will labor in the Brooklyn conference and Elder McDaniel goes to the Boston conference tomorrow.

* * *

Thursday, Elder Thomas McKay passed through the city on his way to Europe, sailing from Portland, Me. Elder McKay will take charge of the Swiss and German mission, relieving President Bailif, who has been in Zurich for the past four years.

* * *

"The Fair Co-ed Elsie" Goins' latest vehicle has a Salt Lake boy in the cast—Lawrence Beck, son of Hon. John Beck. Young Mr. Beck has made a hit in the piece, always getting recalls for his little bit of clever work.

* * *

Mr. and Mrs. Jack Sears entertained at dinner last evening, Mr. and Mrs. James Saville, Mr. and Mrs. William Needham and other friends.

* * *

Mrs. Helene Davis also entertained at a social at her home on West Thirty-fourth street, the elders and their friends being the guests.

* * *

Tomorrow, J. W. Wallace will arrive from Fall River, to visit with his friends Mr. and Mrs. Jack Sears, for a few days.

* * *

Tomorrow, Albert Scowcroft of Ogden will arrive on business for his firm. Mrs. Joseph Scowcroft will be here until the middle of the week, when she goes west with Mr. and Mrs. M. S. Browning, who have been here for ten days. Messrs John and Matt Browning have been in New Haven and Boston for a few days on business, returning tonight.

* * *

At the Waldorf, Col. and Mrs. E. S. Ferry are registered. Mr. and Mrs. Ferry will be in the city for a week or two.

* * *

Mr. George Barratt is again in the city, seeing to some of his work, and while here is the guest of Mr. and Mrs. Clyde Squires.

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