

Music and Musicians

MISS NANNIE TOUT will be heard again in the Organ Opera house next Monday night, and the promise is that she will draw a very large house, as she did on the occasion of her last concert. She will sing among other numbers, "The Rose of Summer," and "The Last Rose of Summer," and an aria from the opera of "Robert le Diable." Prof. Squire Coop will be the accompanist of the evening, and conductor of the chorus. This chorus has been gotten together specially for this concert, and has learned "Hail Utah," and such other work as will be required of it, in one week under the training of Prof. Coop. It is composed mostly of veteran Elstedeaf singers.

The inevitable union, non-union question has been hopped up at the Grand theatre, and has deprived that house of its faithful and efficient leader, Prof. W. C. Clive. Mr. Clive has never been a member of the Musicians' union, and that fact has not operated against him in past seasons. His orchestra of seven was made up of three non-union and four union men, but Mr. Clive pursued his even tenor of his way, never dreaming of asking his men any questions about their unionism, any more than about their religion or their private family affairs, so long as they performed their duties as musicians. During the past summer, however, nearly all Salt Lake players in bands and orchestras have been unionized, and Mr. Clive had it conveyed to him in polite but unmistakable fashion, that if he wished to provide cover the Grand orchestra, it must be as a member of the union or not at all. Declining to be coerced, he resigned his position, and the two other non-union members, not desiring to "take out cards," retired with him.

The new leader will be Mr. John Held, and under his regime the orchestra will play nothing but the best approved union music. His orchestra will be composed as follows: Prof. Schuster, violin; Gun. Erickson, clarinet; H. Montgomery, trombone; W. Lewis, piano; A. S. Zimmerman, cornet; Del Lesley, drums; Held, conductor.

Prof. Thomas Radcliff will be the recipient of a little later, of a written offer from one of the big Methodist churches of Harrisburg, Pa., to take the organ there. The professor gave marked satisfaction in his performance in the Pennsylvania capital, and the musical people there were anxious to have him remove and make his home with them. The Salt Lake organists tried many eastern organs and visited the great organ factories, and he and Prof. McClellan agree perfectly that the tendency in the east among organ builders is to sacrifice dramatic force and power to sweetness and light; also, to eliminate the imitation stops—that is, stops imitating different orchestral instruments, which western organists do not consider a really wise move. Moreover, Prof. Radcliff discovered that eastern organs as a rule were not well taken care of or protected sufficiently from atmospheric changes; and furthermore, architects are not seen to grasp the salient fact that accented music is considered lessening the organ in a church. Any part of a corner, or out of the way place is considered. In architects' offices, good enough, and the result is in not a few cases deplorable. In one instance, Prof. Radcliff found an organ whose pipes came up under a gallery. While he did not go to St. Louis, the professor heard from a number of sources that the world's fair organ, of which so much has been said in and out of print, was really a colossal failure, and that Kansas City had finally decided against taking it after the exhibition. The instrument is still incomplete, though parts of it can be and are being used in concert.

DECLINES MONEY.



James B. Hammond of New York, a multi-millionaire manufacturer, is the only wealthy man, so far as known, who keeps in close touch with his men by having them join him in drives on his handsomely appointed four-in-hand. He also gives 10 per cent of his profits to his men.

SHARPS AND FLATS.

Among the Wagnerian pilgrims at present in Barrenth are the Queen of Württemberg, the Crown Prince of Sweden, the Grand Duchess of Oldenburg and the Grand Duke of Hesse.

Eugene Ysaie and Eugene d'Albert, booked for tours in America next season, will both appear at the Berlin Philharmonic, the Crown Prince of Sweden, the Grand Duchess of Oldenburg and the Grand Duke of Hesse.

The Moscow composer, Shostakovich, has finished a curious new musical work, which is one-third opera, one-third symphony and one-third oratorio. The opera is called "Boumori Rother" (The rise of the world), and takes over five hours in performance.

The last opera season in Dresden began on Aug. 9, 1903, and ended on June 25, 1904. During that period no fewer than 62 different operas, including 55 novelties, were sung. Wagner had 58 performances, Mozart 17, Verdi 14, Lortzing 13, etc. Four spectacular ballets were given, and on 18 evenings the opera house was used for concerts.

It will be Miss Gadsby's first song recital tour which she will make next season through the country. Beginning in November with an engagement with the Boston Symphony Orchestra she will be heard in New York and Boston, and then go to the Pacific coast by way of the Northwestern cities.

An event of the past week was the



MISS ESTHER DAVIS.

Little Salt Lake Singer Who Made a Hit at the Apnadoe Song Recital.

Little Miss Davis, whose likeness in the costumes of a fairy queen a role that she enacted in an operetta in the Seventeenth ward some months ago, is given above, was a most pleasant surprise to the music-loving audience at the Apnadoe song recital on Thursday night of this week. In her duet with Dr. Apnadoe the young lady quickly sang herself into high favor with her auditors. Her voice is a clear, strong soprano of rare sweetness and quality. Besides her acting showed her to possess an unusual amount of dramatic cleverness for a child. Her ability is all the more astonishing when it is known that she has never taken a private music lesson. Such instruction as she has received has been obtained in the singing classes of Prof. Stephens. Years and cultivation assure her a prominent place in the musical ranks of the city.

extra fine music at last Sunday morning's Christian Endeavor services in the State prison. With the Tabernacle organist to furnish the instrumental solos, and to act as accompanist for Fred Graham, both the guards and the prisoners agreed that the musical part of the program was one of the best ever given in the institution.

Prof. Wetzel, supervisor of music in the public schools, is arranging a play whereby local artists will sing and play for the different schools, as a part of the course of musical instruction. Prof. Wetzel says that the children can be taught music more correctly by listening to performance from trained artists. The ideas they gain are more likely to be based on correct and accurate foundations.

Miss Emma Ramsey has entire charge of the music at the Christian Science church, and is making a marked success of it.

Thomas Preston Brooke, conductor of the Chicago Marine band, writes Prof. Wetzel of his intention to visit Salt Lake with his musical command, and to give a concert here. Prof. Wetzel says the band is of special excellence.

Held's band will play in Liberty Park tomorrow, the Fest overture, the Sextet from Lucia, and the Holy City.

All Hallow's Eve re-opens next week, and Prof. Pedersen is busy arranging the term's work for the different musical organizations of the institution.

Union musicians say the coming Labor day parade will be the first occasion of real note, where the music will be furnished entirely by union labor.

Lorenzo Engberg, the well known and talented young Salt Lake clarinetist, is now with the Savage Grand Opera company in the east, and his friends will be pleased to see him once more when the company visits this city.

Mrs. Martha Boyle King will formally open her studio for the winter, shortly after the 10th inst., with a recital program.

The far famed "Wizard of Oz" is the next attraction at the theatre, after Henry Miller. Its dates are the 15th.

Mr. Alfred Best, whose affliction of the throat prevented his appearing in public last season, has reopened his studio, and expects to give a recital in the near future, aided by Messrs. Weihe and McClellan.

Following is the program of song service to be given in the central Christian church tomorrow evening:
Organ voluntary, Miss Pearl Rothchild
Sacred songs, from "Sacred Heart of Jesus".....Gounod
Payer.....
Gloria Patri.....
Hymn, 114.....M. Watson
Anthem, Babylon.....Mr. W. H. Sibley
Hymn, 375.....
Anthem, arranged from Elizabeth's Prayer.....Tannhauser
Offertory.....
Solo, Mrs. Nellie Pinkerton Moore
Hopes Heavenly Star, arranged from Bistate's Communion in G. Benedicite, Messrs. Solchelle, Gounod

Miss Gadsby was always a favorite in Cincinnati as an operatic singer, principally in the Wagner performances.

The latest invention of Utopia is an instrument for enjoying music by means of the sense of feeling or touch. The "Vibrochord" converts the vibrations of piano strings or other instruments into electric currents; these are conducted through the human body, and the result is that the melodies and harmonies are felt all over the body. Favorite pieces feel better than others. The Vibrochord is also useful as a remedy for sleeplessness, rheumatism, nervous exhaustion, and other diseases. In the words of the German fairy tales, "Whoever doubts this pays a dollar."

According to a recent French writer, cited in the Etude, Mozart died a millionaire without knowing it. At the actual prices quoted during the last public sale of his manuscripts, all that he left would have come to \$125,000 francs. His very letters to the banker Puchberg, begging for loans, generally of 25 florins (about \$12), are now, by an irony of fate, worth far more than the money he requested.

At the time of Brahms' death, it was understood that he left about \$80,000 to his legal heirs. It now appears that the sum amounted to about \$125,000. The heirs—22 distant relatives—recently had to pay an income tax on the sum in Austria, paying the 60 per cent of their suit against the musical societies to which Brahms had intended to leave his money.

A strange story comes from Prague concerning the "national funeral" given to the late Anton Dvorak. The Bohemian Academy of Sciences, the Artists' House of Prague, the National Theatre, the Conservatory of Music, and the city magistrates participated in the function. The expenses amounted to 2,200 crowns, and the bill, so it is said, was presented to the composer's family. Four priests also applied to the family for payment for their services.

A non-partisan political song and chorus, lyrics by Harry B. Smith and music by Alfred E. Aarons, called "Campaign Cries," has been introduced in Klaw & Erlanger's production of "A Little of Everything." The air is said to be a very spirited one. The old campaign cries from the time of Washington to McKinley's second election are sung. This will be one of the musical features of "A Little of Everything" en tour.

A Christiania paper has discovered that the Norwegian National Hymn, whose text is by Bjornsen, and whose music was always supposed to be an original composition by Nordraak, is in reality a melody taken note for note from a "Large Cantabile," by Haydn, tabulated as op. 259 in the Peters edition. And still there are those who maintain that Mascagni's intermezzo was not badly taken from another large of Haydn.

ed amateur pianist. She has a sympathetic soprano voice, and at one time intended to cultivate it in Europe. The illness of Mrs. Parker alone prevented her carrying out of the plan. Mrs. Parker alone prevented the carrying out of the plan. Mrs. Parker, the wife of the presidential candidate, used to sing in the choir of the First Reformed Church in Kingston.

"When I was a boy in Washington," said John Philip Sousa, "there was an old Scottish musician with whom I played now and then. One afternoon I

ran through for this old gentleman a new waltz of my own composition. "Well, sir," I said when I had finished, "what do you think of that?" "It carries me back to the home land, lad," said the old man. "It carries me back to a day when I played at an entertainers' event in a Scottish lunatic asylum. My instrument was the fiddle, and after I had ended my fiddle solo the head of the institution said to an aged lunatic on the front row: "Weel, Saunders, how did ye like that, man?" "Saunders answered, frowning at me: "It's a gude thing we've a daft here."

Russian Music and Japanese Poetry.

WHILE the war seems to be going against the Russians, their musical conquest of the world goes on without interruption; in music, at any rate, they are far ahead of their Japanese enemies. Of their two greatest composers, one, Rimsky-Korsakov, is at present unduly neglected by the stupid professionalists, because his works, when performed, receive more applause than those of Brahms and Richard Strauss, says the New York Post. But Tchaikovsky is second in popularity only to Wagner, and that is well. Apart from these there are many others who have written pieces well worth hearing. Some of these heretofore unknown, here, were brought out last winter by the Russian Symphony orchestra, under the capable direction of Mr. Modest Altschuler. The fact that the concerts of this new association prospered even though given in the subterranean vault of the Cooper Union hall speaks well for their merits. Next season they will doubtless win still more favor because of their transfer to Carnegie hall. Mr. Altschuler is spending the summer selecting suitable novelties, among which will be Rimsky-Korsakov's spectacular ballet "Mlada," which has recently created a sensation in St. Petersburg.

The Japanese have always held poetry in high honor. It is on record that in the year 438 A. D. a criminal who

had been condemned to death wrote a poem which made so deep an impression on the emperor that he pardoned him. Music, on the other hand, has always been regarded, as it was by the ancient Romans, as an art to be exercised chiefly by slaves and blind men. The composers are not held in honor; indeed, no one ever asks who wrote the piece that happens to be played. Nevertheless, the practice of music extends to remote times; the Koten—a sort of flutes—was known in China, whence the Japanese derived it, 2,000 years ago. The rules for playing it are more complicated than those which David explains to Walter in Wagner's "Meistersinger," but some of the players—particularly the blind men—know how to conceal this pedantic side of the music by means of dainty musical ornaments. The favorite instrument of the women is the bandko, the samisen. The weakest kind of Japanese music is the vocal—though, to be sure, they laugh at our vocal music. Their professional singers indulge in so many strange noises that we find it difficult to discover musical sounds and definite intervals in them. Richard Wagner thinks that the trouble with Japanese vocal music lies chiefly in their unnatural way of singing it. The compositions themselves, he avers, "are actually not bad." There is many a Japanese musical piece of which a European could make good use, but as long as the present style of singing lasts all hope of improvement must be abandoned.

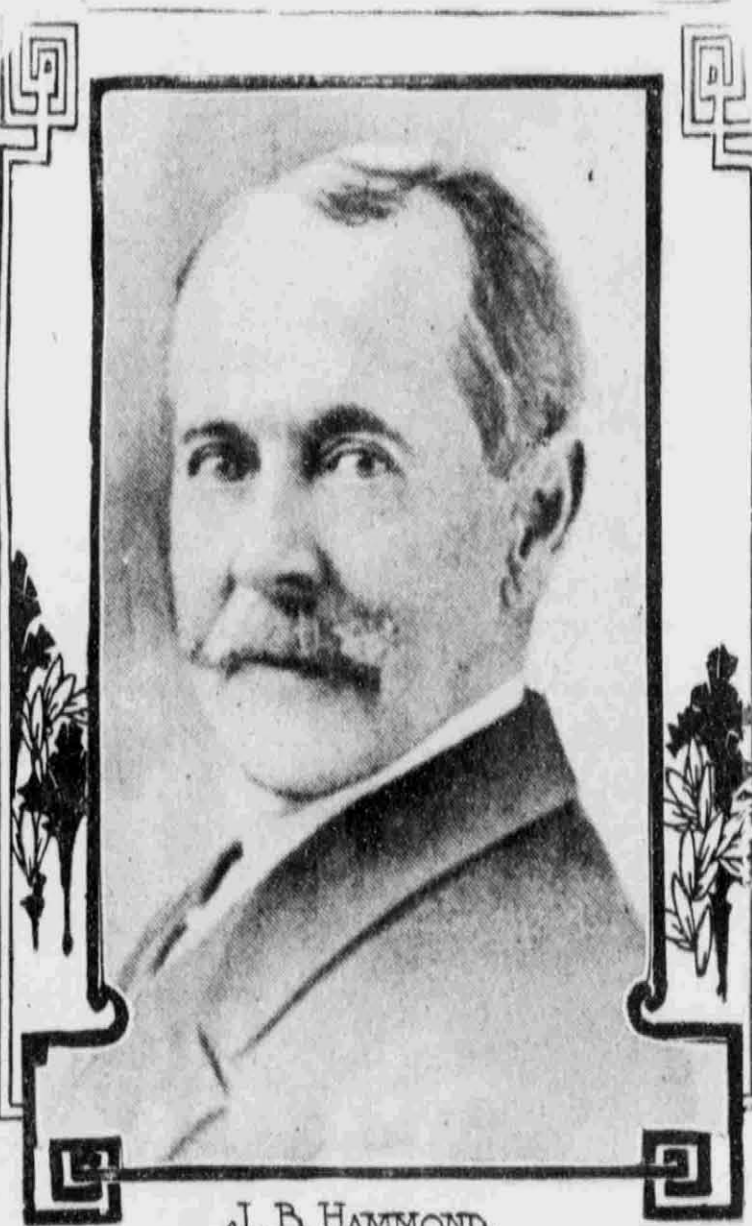
BARNABEE'S VAUDEVILLE PLANS.

It really looks as though the famous Bostonians had gone into the shades. The following extract from the "Dramatic Review," shows that the head luminary of the company, Barnabee, will at least not be counted with it the coming season.

Various rumors concerning the plans of Harry Clay Barnabee have been set at rest by the announcement of his manager, Lawrence J. Anhalt, that the veteran comedian and late star of the Bostonians will make a short incursion into vaudeville. His first New York appearance will be about the middle of September. It is claimed that the Bostonians, incorporated, had, by virtue of a contract, prior claim on Mr. Barnabee's services for several seasons. Mr. Barnabee claimed that his contract with the old organization had expired. It was the plan of the Bostonian management to restore the honored organization to its old plane of excellence by

this season, making a magnificent revival of Robin Hood with an all-star cast. The production would be the most elegant and noteworthy production that classical opera companies have ever received. Agnes Cain Brown, prima donna of last season and, according to Barnabee and McDonald, the vocally greatest prima donna ever put forward by the Bostonians, would alternate with Camille D'Arville, one of the early Maids Marions of the company. It was proposed to make Mr. Barnabee the principal star of the all-star cast, but he has already cast his eye upon the easier lot of vaudeville, and, allying as the Charlton proposition was, he did not want to forego the pleasure of indulging in the new novelty. However, by the compromise made last week Mr. Barnabee in his sketch will be supported by Agnes Cain Brown. The sketch will be in the nature of a 30-minute comic operetta, showing off the Grand Old Man of comic opera in musical sketches of noted operatic successes and songs with which he used to entertain the public 30 years ago.

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J. B. HAMMOND.

James B. Hammond of New York, a multi-millionaire manufacturer, is the only wealthy man, so far as known, who keeps in close touch with his men by having them join him in drives on his handsomely appointed four-in-hand. He also gives 10 per cent of his profits to his men.

GIFTED AMERICAN ARTISTE.



Marie Nichols.

Miss Marie Nichols, a violinist of much note, has won the distinction of being one of the extremely few natives who have been engaged to play by the Boston symphony. Miss Nichols has appeared in many European cities with great success.

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