

MUSICIANS

ARTHUR HARTMANN, who plays here next Saturday evening at the First Methodist church, under the direction of Fred Graham, is without question one of the very greatest of the younger violinists and one of the most engaging personalities in the musical world. Americans have at least to claim Hartmann as at least a partial product of their own country, for it was in one of the large cities of the United States that a certain little violin prodigy, aged 5, first came before the footlights and demonstrated that genius which has since made Arthur Hartmann one of the recognized masters of his instrument.

One number which Hartmann will include in his program Saturday evening will be his own setting of Macdowell's



ARTHUR HARTMANN.

The "Wizard of the Violin," Who Comes to the Methodist Church, Saturday Next, under the Management of Fred C. Graham.

"To a Wild Rose." The solo for the recital will open on Wednesday morning at the Clayton-Daynes music store.

The full program to be rendered at the testimonial tendered Alfred Kearsley Houghton, winner of one of the prizes in the recent Elstedt, is given below. Mr. Houghton is a baritone of promise, and the program will give him excellent opportunity. The numbers are as follows:

PART I.
Ladies' quartet, "The Bird and the Rose"..... Froelich
Mrs. Chas. Dailey, Mrs. H. Hamer, Miss Pearl Allenbaugh, Miss Leola Schrack.
Tenor solo, "Creole Love's Song"..... Buck
Mr. William Holmes.
Contralto solo, "Thou'rt Like Unto a Flower"..... Smith
Miss Nellie Keddington.
Tenor, "Aria" from "Il Trovatore"..... Verdi
Mr. William Cook.
Soprano solo, "Miss Edna Evans Song, 'Non E Ver'"..... Mattel
Chas. Ovide Blakelee.
Ladies' quartet, "Violets"..... Wright
Shelley
"Overture to Oberon"..... Von Weber
J. J. McClellan.

PART II.
Tommyson's "Maid," a monodrama given in a cycle of songs and sung by Albert Kearsley Houghton. Monologue by Mr. John P. Meakin.
Accompanists, Messrs. J. J. McClellan and Chas. Ovide Blakelee.

It is a tribute to a well-known Salt Lake musician to note that Musical Publisher L. E. Hersey of Bloomington, Ill., has placed in his list of desirable violin and piano studies, the "Melody in A," composed by Prof. W. C. Clive of this city. Prof. Clive has already sold 150 copies in Chicago, and many more in New York and Boston.

An enjoyable incident in the week's musical record was an informal and largely attended piano recital given the other evening by Adela Verne, the pianist. In the warerooms of Carstensen & Anson, the artist having stopped over in Salt Lake for a few hours en route to Portland to fill a concert engagement. The impression left by Miss Verne that she is one of the most finished pianists in the country.

Mrs. Swenson is ill with a very bad cold, which has confined her to her home for several days.

While the program for the dedication of the Catholic Cathedral is not yet completed, it has advanced sufficiently far to show that it will be of uncommon excellence. Prominent participants will be Profs. McClellan and Irishes, and Willard Weiner.

The Unitarian church has an excellent quartet composed of Mrs. Bessie Browning, soprano, Miss Pearl Allenbaugh, contralto, Joseph Poll, tenor, and A. C. Mahan, basso. Miss Allenbaugh was for a long time contralto in the First Presbyterian church.

The new quartet of the First Presbyterian choir is doing so well that the officers of the church are well satisfied with the change from the semi-volunteer system.

Prof. Brines did double duty last evening, in singing first at the University

club musicale, and then at a musicale given by the Henager business college.

Norman Voss will sing Gioza's "Veni Creator Spiritus" at the 11 o'clock service tomorrow morning in the Catholic cathedral.

The Salt Lake Symphony orchestra is moving ahead in accomplishment. Conductor McClellan has now under his baton 61 musicians, arranged in this instrumentation: Fourteen first violins, 12 second violins, five violas, four cellos, five double basses, one harp, three flutes, two oboes, two clarinets, one bass clarinet, three bassoons, three trumpets, four French horns, three trombones, one tuba, tympani and drums. The orchestra is rehearsing the first movement of the "Emperor" concerto of Beethoven, with Spencer Olyson, Jr., at the piano. Conductor McClellan is much pleased at the idea of giving the coming recitals in the Colonial theater, as that auditorium just suits him. The stage is boxed in carefully, so that none of the sound will escape up into the flies, as is sure to happen where the boxing precaution is not taken.

Miss Lita Jackman is recovering rapidly, in this bracing climate, from the loss of nervous strength sustained during her course of study in Berlin. She has continued and close application to music work and study of French and German. Miss Jackman memorized, before leaving Germany, the two first movements of the great Liszt concerto for the piano, 51 pages long, and was so successful as to win the highest compliments from her teacher, Senor Jonas.

The Choral society will hold a social and dance next Monday evening, following the regular weekly rehearsal, with an orchestra to furnish instrumental music. The society is hard at work on "Elijah," and making good progress.

The gallery in the new Catholic cathedral has been found considerably too small, as the former architect, Mr. Neuhausen, did not realize that the organ would require so much space; the present architect, Mr. Mecklenberg, is therefore planning for an extension of eight feet into the auditorium, in case Bishop Scanlan decides to make an enlargement, which will provide for a choir of 100 persons. The gallery in the First Presbyterian church will also be enlarged when an organ is installed there.

Excellent musical programs have been arranged by Director Mrs. Wetzel and Organist Kimball, for both morning and evening exercises tomorrow at the Methodist church.

The ladies of the Undine Musical

An Interview With Edward Grieg

By Archie Bell

EDWARD GRIEG, who composed eight musical selections to accompany the dramatic action of Ibsen's "Peer Gynt," in which Louis James is now appearing, lived quietly at his birthplace in Bergen, Norway. In the spring of 1906 he accepted the invitation of musical societies to conduct three performances of his own works in London, Paris and

seem to me? My first pretentious effort at composition was to have been an opera. Bjornson wrote the libretto and the work progressed nicely. I believe that portions of this work are sung in America in concert form. Then I met the great composer Gade. It was right here in this very Copenhagen. I took to him my early work, and after he had looked it over he said: "Young man, go home and write a symphony." Then one day Henrik Ibsen wrote and asked me to write the

"PEER GYNT"

ASA'S DEATH

SOLVEIG'S SONG

ANITRA'S DANCE

IN THE HALL OF THE MOUNTAIN KING

MORNING PASTORAL

PEER GYNT'S SERENADE

Amsterdam. He considered this journey his last pilgrimage into the world. I met him at Copenhagen as he was homeward bound. He was going overland, because, as he declared: "The sea voyage would kill me. That is the only reason I have never been to America. At one time I saw a newspaper article to the effect that some chapp or other had conceived a scheme for constructing a tunnel across Behring Straits. I sat up and took notice. I was interested about him, he chatted because one of my dreams since boyhood had been to visit the great United States. But, alas! the tunnel has not been built. I am an old and feeble now, that I shall not venture away from home again—tunnel or no tunnel."

As he chatted, the diminutive composer sat at the table of a street cafe in the Radhusplaz. He was folded tightly in a heavy homespun shawl, although the rays of the warm summer sun were beating full upon him. He was thin and bloodless. Threatened with an early death when a youth by the complete exhaustion of one of his lungs, he has gradually sunk beneath the burden of constant illness, and is now awaiting the final summons.

He was eating raw red herring, and between bites and a constant drawing of the sheet tighter about him, he chatted thus, in answer to my questions: "I shall never compose any more music, and oh, I had so much more work to do." Opera. Who can say that I might not have composed an opera, if I had been as strong as other human beings.

Incidental music for the performance of "Peer Gynt" at Christiania. I executed this commission, which was a labor of love. It met with instant favor, and the world knows the rest. I have been devoting my life to a transcription of the scenes of Norway and an elaboration of her folk songs. Your own composer, Edward MacDowell, has been doing the same work with the folk songs of the American Indians. Great composer was MacDowell. I wonder if the American people will never awaken to a full realization and appreciation of his work.

"The sad news of MacDowell's condition and the death of Ibsen has reached me since I left home. Both cause me great pain. Of the former I think what he might have accomplished had health been spared; although Ibsen lived to accomplish practically all that even the intellectual giant that he was could hope to do in a lifetime, his death leaves a void in the world, one of the really great men of all time has laid down his pen."

"In a measure you Americans may feel that you appreciate what Ibsen meant to his country, but you merely catch his reflected greatness. I believe that Europe is far ahead of America in realizing Ibsen's influence for good. I believe that he is still misunderstood outside of Norway and northern Europe. Just then the little Hungarian or-

chestra in the cafe struck up the strains of "Anitra's Dance," from the first "Peer Gynt" suite. The old composer smiled and listened with apparent pleasure to the imperfect rendition of his work. At this close he arose and bowed to the leader of the orchestra, who seemed to be experiencing the happiest moment of his life. Had he not been recognized by the great Dr. Grieg? The people at the other tables applauded vigorously and Grieg bowed again to all of them.

Then he sat down, pulled the shawl about his shoulders, and continued: "Dear, good people, these Dances! Dear old city, Copenhagen! I have had so many pleasures here; so many struggles and so many successes. Now I shall leave Copenhagen forever. It has always been an revoir! When I take the train tomorrow, it will be good-bye forever. Grieg is almost through, and the end must come in his native land. You will come to the train tomorrow to see me go? If so, I shall be glad to see you. If not, and I never see you again, tell all my friends in America how I would have loved to visit them there. America has been kind and generous to old Grieg! He should have loved to see your country. But now it is too late—too late!"

Edward Grieg died Sept. 4, 1907, beloved by all.



MR. ALFRED KEARSLEY HOUGHTON
Baritone, Who Will be Tendered a Testimonial at the Methodist Church
Next Friday Evening.

Puccini said recently that he had chosen Emma Destinn for the title role of "The Girl of the Golden West." He also declared that the work would be produced at the Metropolitan Opera House, New York, in the fall of 1909. Puccini will conduct, Curuso will sing the part of the road agent, and probably Scotti will be the sheriff. The first act of the opera has been completed, and Puccini feels that it is his finest work. It will be in three acts. The librettists are Cini and Zanquarini. Puccini has spent considerable time this summer in studying Indian music, and some of this will be incorporated in the score, but the greatest joy of the composer is not over the music, but the introduction of horses in the last act on the plains of the wild west.

Two weeks ago, at the Royal Opera in Berlin, Emma Destinn took leave for a year of a public that has followed her career almost from its beginning and that long since came to cherish her. Strangely for a "farewell performance," she appeared in a part in which Berlin had never before heard her, though she has taken it often in London—the Golsia in Puccini's "Madama Butterfly." Monday she appeared in her first appearance in America at the Metropolitan Opera House as Aida in Verdi's like-named opera. As long ago as Mr. Grau was the manager of that theater, he contemplated the engagement of Miss Destinn, who was then in the full tide of her first success in Berlin. Nothing came of his design; but in Mr. Conrad's time she was pre-empted for the Metropolitan, and now in the first year of the dispensation of Gatti-Casazza and Dippel, she actually comes.

London Theaters Preparing for Christmas

Special Correspondence.

LONDON, Nov. 4.—Fannie Ward, who is playing in "Fanny and the Servant Problem," Jerome's comedy at the Aldwych, has added to her bill the one-act play, "The Flag Station," by Eugene Walter. It has immensely pleased the playgoers and added to her strong attraction. Its chief importance lies in the fact that it provides Miss Ward with an opportunity of demonstrating a quite unexpected amount of versatility, calling as it does for strong emotional acting far removed from the light comedy of the part she portrays in "Fanny and the Servant Problem."

Although Christmas is still some distance away, London managers are busy with plans for the pantomimes which play so large a part in the theatrical world of this side of the Atlantic. Within a few weeks official announcements will begin to appear and advertising will be spread broadcast over the country. At Drury Lane, the one of the most important theaters, and the cast already includes Marie George, who is a yearly fixture, and Truly Shattuck, an American new to London pantomime, but who made a very favorable impression at her two appearances in vaudeville in London earlier in the year.

At the Adelphi Robert Courtneidge will produce "Cinderella" with such established favorites as Carrie Moore, Phyllis Dare and Lily Dainty, and at the Lyceum, "Little Red Riding Hood" will make her bow.

London is asking itself if the quite extraordinary success of H. B. Irving's production of "The Lyons Mail" portends a popular revival of melodrama. The consensus of opinion appears to be that it does, although to some informed theatrical managers, London is sick of problem plays and Shavian subtleties and are "clamoring for sanitary sensation and an excessiveness for the raw beef of shocks." All this the son of Sir Henry Irving gives them in the undying romance which he is now playing at the Lyceum. Young Irving himself, in speaking of the production says:

"I consider it a splendid example of that healthy, old-fashioned type of melodrama, appealing at once to the imagination and the heart—a type which very much needs recalling in these days. People may call these stirring scenes merely sensational, but they are human and to my mind, a very true and right art."

When "The Lyons Mail" was worn out by its welcome, Irving will produce "Caesar Borgia," and, subsequently, "Hamlet."

Henry Bernstein, author of "The Thief," will shortly, if circumstances hold good, become an English stage star. The "Thief" has just been played in the provinces with unprecedented success by George Alexander at the St. James' theater company. His "Is-radi," which has just been produced in France by Mme. Rejane, will ere long be produced in London, and Arthur Boucher is prepared to present his strong and emotional drama, "Samson," on his return to the Garrick theater shortly.

Also that Bernstein has almost completed a new play in English which will be produced by George Alexander at the St. James' theater.

Those who accuse the English of a lack of initiative know not whereof they speak. Evidence in support of my statement is to be found in the extraordinary number of London actors and actresses who annually feel the buzz of the managerial bee in their wings. The latest is Audrey Smith, with whom you are well acquainted in an actor, and who is now appearing in Cyril Maude's production of "The Flag Lieutenant," at the Playhouse.

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Key. Incidentally Cosmo Hamilton is in demand both as a writer of original plays and as an adaptor of foreign pieces. Another actor shortly to enter the lists as a manager is Allan Ayresworth, now appearing in "Idolus," Evelyn Millard's production of the dramatization of W. P. Locke's book of the same name. George Graves, who has been described as the Sam Barnard of England and who appeared with Joseph Coyne in the London production of "The Merry Widow," also looks forward to the time when he can hand himself his own salary every Saturday night, and Kenneth Douglas, who is playing the part of Freddy Perkins in Marie Tempest's "Mrs. Dot," has admitted that he and his wife will go into management when he has secured the proper plays.

Forbes Robertson, who transferred Jerome's "Passing of the Third Floor Back" from St. James' to Terry's theater on Nov. 9, will be seen in Augustus Thomas' "The Witching Hour," when it is produced in London. His other plans include the revival of certain of Shakespeare's plays and it is interesting to note that they include "The Merchant of Venice."

When the London public has grown tired of "The Merry Widow," though such an event does not seem yet to be in sight, George Edwards will produce Leo Fall's and A. M. Willner's "The Dollar Princess." Berlin is already enjoying this play and it comes to both England and the United States, where it will be produced later, with considerable prestige.

Although "Old Drury" has just declared a dividend of 10 per cent, there has been a protest by some of the stockholders against the salary of \$25,000 a year which Arthur Collins, the managing director, receives. Such a salary, one would hardly point out, is large one for London, and the proposal of those who objected to it was that Mr. Collins should take half in salary and receive a bonus at the end of the year only in the event of the 12 months previous having been exceptionally successful. To the man in the street it would appear that if anybody in the London theatrical world earns his salary, it is Arthur Collins. In the course of the controversy, it was pointed out, comparatively speaking,



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In view of the fact that he was manager of a theatrical enterprise which seriously considered engaging Harry Lauder at a yearly salary of \$200,000. There is probably no other man in London—or England for that matter—who could fill the position once held by Sir Augustus Harris in so able a manner as Arthur Collins.

A London agent for the sale of plays has been talking of the comparative popularity of plays with amateurs. According to him "East Lynne" has made more money than any other play. "Little Lord Fauntleroy" runs it very close and has netted something like \$100,000 in fees from amateurs for its author. "The Light of London" and "The Silver King" are also gold mines for those who hold the rights of them. As an index of the enormous business done with amateurs, this agent alone sells 250,000 plays a year and it is estimated that fully 15,000 amateurs are constantly engaged in productions throughout England.

CURTIS BROWN.

SIMPLE.

Wilson: Here's a problem for you, old man. A donkey was tied to a rope six feet long and 18 feet away there was a bundle of hay, and the donkey wanted to get at the hay. How did he manage it?

Sharp: Oh, I've heard that one before. You want me to say: "I give it up," and you'll say: "So did the other donkey."

Wilson: Not at all.

Sharp: Then, how did he do it?

Wilson: Just walked up to the hay and ate it.

Sharp: But you said he was tied to a rope six feet long.

Wilson: So he was. But, you see, the rope wasn't tied to anything. Quite simple, isn't it?—Pittsburg Index.

"The Guerrilla"—"War is Hell"—Sherman. Crescent Theater, All Week.

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