DESERET EVENING NEWS SATURDAY DECEMBER 11 1909



#### MRS. C. N. SUTTON.

Wife of the manager of the Orpheum theater. Mrs. Sutton is an accomplished violiniste and during the past week has been delighting Orpheum audiences with her playing. During the coming week she will appear in Ogden and during the succeeding week in Denver, after which she will retire from the stage.

Saturday evening Caruso appears as Faust, with Bella Alten as Marguerite,

by way of once more emphasizing the fact that the Saturday nights are no longer cheap in any sense of the word.

difficult to handle, and the transporta-tion costs are enormous. We have no difficulty in filling all our time to ad-vantage nearer home, and we there-fore leave such journeys to smaller and less expensive organizations."

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Miss Pearl Weller, mezzo soprano, is in New York city, studying with Theo-dore van Yorx. She was for two years a pupil of Hugh W. Dougall. Miss Bes-sle Hunter, who visited here last sum-mer with Miss Weller, from New Jer-sey, is studying with her.

The Consolidated Music company is preparing for the first Victrola concert of the season, to be given in its ware-rooms on the evening of Friday, Dec. 17, with Miss Sybella Clayton, planist, and A. J. Klsselberg, baritone, as soloists. One of the records to be given is Sem-brich's "Merry Widow Waltz," ar-ranged by herself, also selections from "I Pagliaccl."

"I Pagliaccl." "Through the Orange Groves of Southern California" is the title of a song without words published by the Salt Lake Route passenger department, and Illustrated by a special train flying through some very seductive looking orange groves.

The Boston Symphony orchestra is not to come west. Manager C. A. Ellis of that noted organization writes from Boston: "A visit to Sait Lake City by the Boston Symphony orchestra is pleasing to think about, and the mem-bers would much enjoy playing to your public. I have no doubt we could se-cure a great audience, but long jour-neys by so large an organization are

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difficult to handle, and the transporta-tion costs are enormous. We have no difficulty in filling all our time to ad-vantage nearer home, and we there-fore leave such journeys to smaller and less expensive organizations." There is no disputing Mr. Ellis' state-ment that transportation costs are enormous, but it may be accepted as going without saying that the attend-ance would be enormous also, at every city where the orchestra stopped en route. It is believed here that a good sum could be netted at two perform-ances in the tabernacle. But the man-agement is not taking any chances, having in mind probably, Thedore Thomas's experience with the National Opera company in 1891-2, when its transcontinental trip proved a financial disaster.

disaster. Do organists go to heaven via the pipe line? Are there many stops on the way?-Courier.

longer cheap in any sense of the word. John Philip Sousa is fifty years old. Arrived at the half century mark, he sends out this fine and cheery greeting to his brother workers in music: "Youth is eternal to him who believes in eter-nity. To me youth means anywhere from eight onward. I was an exceed-ingly old person at eight and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the half-way post. Fif-ty is a splendid time for youthful ex-pansion; one's fancy still rotains all its ingenuity, while one's judgment is bet-tered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and nothward to the future with a minimum of oscillation. Rancorous thought and splenetic expression give way to quieter nerves and caimer view, and the mellow lighted vista of the years." Here is something to cheer the hearts . . . Organist Tracy Cannon will be out of the city Sunday, as the accompanist for "The Salt Lakers" at Logan Sat-urday night, and at Ogden Monday night; so Prof. McClellan is to officiate at the organ desk of the First Congre-gational church. He will play selec-tions from "Parsifal" previous to the service.

service.

Patti has carned 34,000,000 since her operatic debut half a century ago. Mrs. J. B. Davis will sing a soprano solo, Hawley's "Just As I Am," Sunday morning, in the First Methodist church: and in the evening Miss Elizabeth Rob-inson, contraito, will sing Barre's "The Valley of Shadows." The morning an-them will be Peace's "Thou Art My Son," and the evening anthem, Wooler's "This Is the Day." The first concert by the Orpheus club of the youth of a half century of years." Here is something to cheer the hearts of Salt Lake symphonyites. We can boast an orchestra of at least 50. Bur-lington, Vermont, now enjoys the dis-tinction of having its own orchestra, which gave its first concert a few days ago. It consists of only 30 men, but on this point the Free Press says: Even at present the orchestra is about the size of Prince Esterhazy's, which Haydn led, and for which he composed many of his own modern orchestra masterpieces. But our mod-ern orchestra, of course, had much MASON & HAMLIN The first concert by the Orpheus club for the current season, will be given on the evening of the 16th inst, and the program is undergoing careful prep-aration. The management has given up the unprofitable plan of hiring foreign solo talent, and will present the best local talent obtainable. A feature of the Program will be the singing by Mr. Sibley of a song written by Organ-ist A. H. Peabody.

Nevin's Opera Now in Rehearsal in Berlin

N interesting letter from Berlin to the New York Evening Post gives the following details of the preparations for the pro-duction of Nevin's opera in the Roya!

the Berlin Royal Opera (with the ex-ception of a short opera by Henry Waller), but, as far as I know, the first to have been produced in Europe

The preparations for the pro-duction of Nevin's opera in the Royal Opera House: Hitherto, the music of American com-posers in Germany has been represent-ed by occasional songs scattered few and far between in the programmes of American vocalists, the ubiquitous and nuiversal "Belle of New York," nov-long since dead and burded, the marches of Sousa, which have been incorporated in the repertoire of the Prussian mili-tary bands, and rag-time, to the situation of which in the great Berlin hotels de luxe, it is now the fashion to sup after the play. It is a high tribute which so illustrions a musical authority as the Berlin Royal Opera has paid to American music by its definite acceptance for production in the middle of next February of Mr. Ar-fur. Nevin's triumph is unique, for not ony is his work the first American opera ever to have been produced at

ing a lot of nice clean canvases by daubing paint upon them. Another visitor whom you may shortly expect is Sir Charles Wynd-ham, who together with Mary Moore, leaves for New York about the end of the year. Their recent success in "The Mollusc" has induced them to accept Prohiman's offer to revive that piece. Mary Moore was anxious to have a brief season of three weeks' duration before starting for the United States, but Wyndham set his face against anything of the kind. Sir "Charles by the bye, has been particu-larly busy during the last few days "memorializing," if I may use the expression. He was, naturally, one of the English actors chosen to repre-sent the English dramatic profession at the presentation to the Comedie Francalse of he Coquelin memorial, and yesterday he placed a prominent part in the ceremony of unveiling at Druary Lane theater yet another memorial to the last Sir Henry Irving, the gift of the famous tragedian, Tomasso Salvini, and a large number or Italian actors and acresse.

The dramatic version of W. J. Locke's "Septimus," of which we get good reports from America, is evidently not to be seen here in the author's own bailiwick for some time, as Locke hasn't yet decided whether he will let the American version come over here, or whether he will drama-tize his novel himself, or whether he will do neither. At present he is busy reversing the usual process and turn-ing a play into a novel—or rather

#### Threatens to Leave Stage To Become a Statesman

#### London Dramatic Letter

December 16. Possibly Tree may re-store them to the program when he re-opens towards the end of January, preparatory to the production of the new play that Justin Huntly McCarthy is busy writting for him. ONDON, Nov. 27 .- To be or not to be-that is the question which at the moment is seriously agitating the mind of George Alexander. is busy writting for him. Weedon Grossmith finished at the Criterion tonight. His season with R. C. Carton's farce 'Mr. Preedy and the Countess' stands out as one of the few successes of the year. Of course it has not been "roses, roses all the way," for business occasionally has taken rather a serious move down-wards, but on the whole the piece has done well indeed. Grossmith, I understand, takes it for a fortnight into the provinces and then for an extensive tour in the United States. He is an amusing little comedian and his dry humor and perky methods ought to be highly appreciated by your play-goers. In the part of the good-hearted little hero of Carton's comedy he is appular actor Grossmith is quite a passable artist and employs his spare time, as he himself would say, spoil-ing a lot of nice clean canvases by daubing paint upon them. The point he is endeavoring to resolve is whether he will put into immediate effect his long contemplated project of standing for parliament, or leave the matter over for a while. We are to have a general election next January and Alexander has received an invitation to contest a constituency for which his triumphant return is practically a foregone conclusion. The chief diffi-culty is, how is he to reconcile his duties as a legislator with his interests as an actor-manager? Parliament does most of its work in the evening which, of course, is the very time that a popular actor cannot spare from the theater. How to sit upon both side of the fence s, therefore, the problem with which

Alexander is now confronted. For some little time back he has seri. ously contemplated retirement from management; indeed all his arrange-

ments are perfected for handing over the control of the St. James's to a trustworthy successor. Alexander is just 51 and he has got out of the theater probably as much as he can ever tope to do. Parliament would open up to him a new career, although how far he is likely to make a success of it is quite another question. As a member of the London county council he has done much sound and solid, if scarcely done much sound and solid, if scarcey brilliant, work; that he is of those who by sheer force of eloquence or spleeddl rhetoric can move listeners to a dis-play of deep emotion is still to be proved. My own opinion is that nis ambition is to go out of management upon the top of a big success and this unfortunately he has failed to obtain with ether of his two last productions. "People talk," he said to me the other day, "as if Pinero's 'Mid-Channel' had been an absolute failure. It ran for 58 nights and played to good, if not bly money." This is all very well, but a Pinero piece which only boasts a carcer of two months cannot surely be accounted a success. As for Carton's "Lorrimer Sabiston, Dramatist," Alex-ander's latest production, it has proved an absolute flasco. The public has turn-ed its back upon it with a unanimity that leaves no loophole for doubt. The piece, consequently, is to be withdrawn atter a brief existence of a fortalght and will be replaced next week by a re-vival of Oscar Wilde's 15-year-oid comedy, "The Importance of Being Ernest." brilliant, work; that he is of those wh

comedy, "The importance of being Ernest." George Edwardes is back from Vien-na whither he went to judge personal-ly of Franz Lehar's new opera "The Count of Luxembourg." Discussing the piece with me he gave vent to an unusual outburst of enthusiasm re-garding its many attractions. Accord-ing to him 'The Merry Widow'' is not in the same class with the new work, which possesses half a dozen melodies destined to become the talk of the town to every single one to be found in 'The first act,' said Edwardes, "simp-ly abounds in catchy tunes and when Lehar has re-written, as he has prom-ised to do, several of the weaker num-bers in the last act, there will not be a hole to pick in the entire score." "The Dollar Princess," Edwardes firmly believes, will serve his purpose at Daly's until the end of next year, and as he has induced Lehar to give him an extension of the original four months' limit for the London produc-tion of "The Count of Luxembourg." he has now definitely settled that it shall follow in immediate succession at Daly's. Among other things Ed-wardes discovered in Vienna was that "Our Miss Gibbs' had hit the playgoing public over there, and that in it Fred Wright, had achieved an emphatic success.

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AN AUTHOR'S JOKE. Robert Barr, author of "Cardillac," Just published by Stokes, has a part in an ancdote which throws a deal of an ancdote which throws a deal of an ancdote which throws a deal of an ancdote which throws of war. When Mr. Barr was teaching school for Canada, an old college friend of his came along with a stercepticon, giving takks on Europe. The lecturer always finished with the thrilling recital of an anecdote about Queen Victoria. The Alake of Abcokuta visited her and asked: "What is the cause of Eng-land's greatness?" The good queen handed him a Bible, which was in readi-ness to present him, saying: "This is the transmon of England's greatness!" The dramatic device was always ex-cedingly effective. What he lecturer came round to split and Barr was implored to take his place, which he consented to do. All went well until the grand finale ar-tived, when Barr maliciously substi-

## novelette. The play is one that was written some time ago and laid aside to ripen. **AN AUTHOR'S JOKE.** Robert Barr, author of "Cardillac." just published by Stokes, has a part in just published by Stokes, has a part in rose to its feet and sang "Rule Britan-nia" in a most warlike voice.

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#### EXCURSION TO OGDEN

December 13th. For Salt Lake Opera Company's per-formance of "The Serenade." Round trip \$1.00. Special train leaving Salt Lake 6:15 p. m. returning after the performance.

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### Buying a Piano for Xmas? Intelligent Piano Buying Means the

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The Austrian government proposes to grant the Philharmonic society of Vi-enna \$600 a year. A more liberal pres-ent was made to this orchestra not long ago by a man named Rudolf Putz, who left it his house, valued at \$20,000. In-quiry disclosed the fact that Putz had been a Philharmonic subscriber for 30 years and that this was his way of ex-pressing his gratitude for the happy hours he had enjoyed.

hours he had enjoyed. The reason why musicians wear long hair is revealed at last. According to a barber cited in the Philadelphia Bul-letin, "they wear long hair to protect their ears-their sensitive ears. All de-pends, with musicians on the eyes with painters. And the ears of musicians are delicate, liable to take cold, liable to aches, inflammations, and what not. So they protect them with long hair, and you have no more right to laugh at the mane of a planist or violinist than at the protective shields and pads of your favorite halfback."

of your favorite halfback." David Bispham has great faith in the educational value of phonographs and talking machines. On this subject he remarks in the Etude: You may say that it is expensive to hear great singers, and that you can only attend recitals and the opera-occasionally. If this is really the case you still have a means of hearing sing-ers which you should not neglect. I refer to the sound, high-class reproduc-ting machines which have grown to be of such importance in vocal education. The modern records are nothing short of marvellous, and my earnestness in this cause is shown by the fact that I have long advocated the employment of the sound-reproducing machine in matter before the educational authori-tiles of New York.

Another American of whom Ameri-cans are proud, Geraldine Farrar, will be prominent in next week's Metropoi-itan repertory. She sings Manon on Monday, in Massenet's opera (with the popular French tenor, Clement) and Puccini's best and most popular opera, "Madame Butterfly," on Saturday aft-ernoon (with Martin and Scotti). The "Tristan" performance on Wednesday will be conducted by Toscanini, and the cast will include Nordica, Homer, Burillustrated.

later Wagner and Tschalkowsky. While our orchestra can scarcely compete with these seasoned players, it is one-half as large again and very promising. In fact, it is not much smaller than the one with which Franz Kaltenborn de-lighted New Yorkers for several sum-mers and compares not unfavorably with hose Mr. Chapman used to bring here for the musical festivals.

with nose art. Chapman used of any here for the musical festivals. The return of Lillian Nordica to the Metropolitan Opera House is an occa-sion for special rejolcing in New York. Mme. Nordica has reached higher sum-mits in the musical Alps than any oth-er American singer, and her triumphs have been truly American—that is, in-ternational, having been won in French and Italian opera, as well as in Ger-man. Like Lilli Lehmann, and Jean de Reszke, she has shown how to com-bine the charm of bel canto, of beau-tiful singing, with dramatic expres-sion, When she impersonated Isolde at a Wagner festival in Munich, some years ago, James Huneker wrote: "Nordica rather startled the natives by her artistic singing. Her Isolde is a familiar assumption to us, but for Munich it seemed a revelation. . . . The enthusiasm was great." This en-thusiasm was shared by Anton Seidi. who helped her learn the parts of Isolde and Brunhilde, and by Cosima Wag-ner, who wrote to Seidi, under date of June 5, 1896: "I am glad to hear from you so many good things about Ma-dame Nordica. The hours devoted to her studying of the role of Elsa are among my pleasantest reminiscences."

OUR MUSIC LOVERS.

Will be specially interested in two articles which will appear in The Christmas News on Saturday next. One is a continuation of the "Journal of a Salt Laker's Pilgrimage" not before published, describing a visit to the tomb of Mendelssohn in Berlin and to the tomb of Chopin in Paris.

contributed to The Christmas News by that great favorite of Emma Abbott days, Signor Tagliapletra, who writes from his New York on some of his early musical experiences. Both articles will be handsomely

The second is a special article

Another wanderer in foreign parts is back in town, is Robert Court-neige who is fast taking his position as one of the most successful producers of musical comedy in the West End. He has been at the business for nearly a quarter of a century, although to look at him one might imagine that, in that case, he must have started di-recting rehearsals from his cradlo. He has struck oll with "The Arcadians," a piece that is to be seen for the first time in America at Philadelphia on Dec. 27. Just to give himself a rest he set off some months ago to make a tour of the world, but only managed to get as far as Japan which in reality was his chief goal. For, as it happens, his next piece-of which as usual he is himself part author-to follow "The Arcadians" at the Shaftesbury in a year or two's time. Is to be entirely Japanese. Courtneldge's passion for faccuracy moved him to make the journey to the land of apple blossoms and chrysanthemums in in order to study the ways and methods of the natives and to secure the right local color. He had intended returning via America, but time unfortunately failed him for the purpose. Tree's "Beethween" at His Majesty's

America, but time unfortunately failed him for the purpose. Tree's "Beethoven" at His Majesty's is the only production of the week. On a first night Tree is never seen to the best advantage, for the good author's words is, as a rule, rather limited, and, consequently, one feels that he is still groping after his of-fects. On this occasion, however, he worked off much of his nervousness on a dress rehearsal to which the critics were invited. The programme at His Majesty's also includes "A Russian Tragedy." a lurid little piece which gives Mrs. Patrick Campbell oppor-tunity for rather a fine bit of vivid acting. The two plays can only hold their piace in the bill for a little over a fortnight as "Pinkie and the Fairles" is to be revived at His Majesty's on

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In buying a plano for the early tuition of young children, most parents have the idea that a cheap instrument is good enough for the purpose. Later, when the child arrives at a higher

stage of proficiency, the parent invariably find it necessary to buy a first-class in-

This idea, although it may have the sup-port of some teachers, is a grave mistake, and whenever practiced is done at the ex-pense of the scholar's hearing.

The scholar's future success depends en-tirely upon the delicate quality of his hear-ing or "ear for music," which should be educated by every known means from the very start.

Students who do not take this quality into consideration had better not think of learn-ing to play any musical instrument at all. The volume and purity of tone in a first-class plano only will afford the proper train-ing to a sensitive musical ear.

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