

Music and Musicians

SALT LAKE will host with delight the reappearance upon the local amusement platform of the Orpheus club of this city, which is a fair way to become one of the very best vocal organizations of the intermountain west. In the 12 years of its existence, the club has steadily advanced in fame, if not always in fortune, and its performances have ever been standards of achievement and worthy of comparison with the best. The club will be heard on the evening of May 12 in the Salt Lake Theater, the closing concert of the season, when the organization will be assisted by the Chamade Trio of Denver. These are Mrs. Geneva Waters Baker, wife of one of the most prominent physicians in the Colorado capital, as violinist; Mrs. George Spaulding, cello and contralto; and Miss Dolores Grossmeyer. The latter was one of Prof. Sobrinho's favorite pupils, and has made a mark for herself among the best pianists of the state. An attractive program will be presented, and the public may be assured of a most artistic effort. The Orpheus club was organized in February, 1892, with 15 members, among whom were A. H. Peabody, who has been conductor ever since, Fred Bennett, Dr. Plummer, John D. Spencer, George D. Pyper and others. The club was organized from the remains of the Apollo club, which was given an entire through the efforts of Prof. H. S. Krouse, now of New York, and the object was for mutual improvement and social enjoyment. The Orpheus has now a membership of 40 excellent vocalists, all well known citizens, and Salt Lake has just reason to be proud of the organization.

A musical lecturer of note will appear in this city on May 2, 5, 6 and 7 in the Salt Lake Theater. Mr. Goldmark gives illustrated readings, with his specialty as Richard Wagner's music dramas. He is well known to the students of Wagner's works. The lecturer will speak while here on Die Walkure, Siegfried, Goetterdaemmerung and Die Meistersinger von Nurnberg. His lectures being illustrated by the piano. He has lectured before noted institutions and at a number of western centers, and everywhere has been well received. The New York Musical Courier says Mr. Goldmark possesses every requisite for this kind of work, and that where he has been he has prepared the way for successful opera seasons. He will appear here at the Utah hall, under the auspices of the Unity club.

Arthur Shepherd and Willard Weihe will appear in concert next Tuesday at

Provo. These two artists have made a most excellent impression wherever they have been heard, and the attainments of both are so well known that it is taken at once for granted that a performance of an high order is assured whenever their names appear.

The Utah State band lost money by its first concert, but the musicians propose to try again, and they believe this time they will have better financial returns. The band will play in the Salt Lake Theater, on the evening of Monday May 5, and the program will include the Fest Overture, by Leutner; Allion, a fantasia on Irish, English and Scotch airs, by Beethoven; "The Bell Gavotte," by Wagon; "The Gondoliers," by Powell; "Marche Religieuse," by Chambers; and the following three numbers will be repeated from the former program, viz: "The Grand Paquet," selection, the "Awakening of the Lion," and the "Schubert Unfinished Symphony." The latter composition especially was so artistically given as to occasion a number of remarks about the band. Prof. Pederson, the conductor, arranged it for the band, and with a view to bring out the full value of every instrument. Moreover, the theme was repeated a number of times by the different leading instruments in a very interesting way, and in general the idea of the arranger exhibited the highest character of musical scholarship. The band will be increased by three clarinets, which will be of great assistance to the reed section. A large audience is expected for the band at the next concert.

The services at the First M. E. church tomorrow will be of unusual interest, owing to the presence in the city of the eastern delegation to the general conference at Los Angeles. Prof. Claude J. Nettleton, the musical director, announces that especially attractive music has been prepared for the services both morning and evening. The soloist in the morning will be Mrs. Ella Cummings-Wetzell, and in the evening Mrs. A. D. Melvin. The organist, Emanuel Anderson, will play at both services, and the anthems by the choir will be appropriate to the occasion. In the morning they will sing the anthem which was so successfully rendered in the Easter service, "Break Forth into Joy," by Simper; and in the evening "My Soul Doth Magnify the Lord," by Klumppel.

Madame Schuman-Heink closed her California tour last Saturday evening, and then made a bee line for Chicago, where she sang in concert last evening. Her passing by Salt Lake is a matter of regret, as it was hoped that the Philharmonic Guaranteeing association would be able to present her to music lovers in this city. But satisfactory arrangements could not be made. Madame Schuman-Heink scored a great triumph in California, many people being unable to gain admission to the hall at the last concert.



PROF. W. A. WETZELL,
Director of Vocal Music in the Public Schools.

One of the most valued workers and instructors in the local musical field is Prof. William A. Wetzell, director of music in the public schools of this city. He is not merely a teacher, but he is a student of the latest methods in vocal instruction among children and is constantly planning for the establishment of these methods in the Salt Lake schools. During the few years Prof. Wetzell has been in this city, his efforts have been so well directed, and so heartily supported that the best results are being made apparent in the children; and they are making that rapid and satisfactory progress which comes only from that effort that is the happy combination of endeavor of both teacher and pupil together.

Prof. Wetzell is a Virginian by birth, removing in youth to Illinois, where he graduated from the state university in 1884. His father was a musician, and the son has been from his earliest years a musical enthusiast, particularly in the department of voice culture among children. His mind was specially directed along this line 18 years ago, when he attended a great choral festa in Chicago, where 1,000 or more children sang with remarkable skill under the direction of William L. Tomlins, the well known conductor of the Apollo club. Prof. Tomlins' remarkable success inspired Mr. Wetzell with a desire to go and do likewise; and this he has been doing.

Prof. Wetzell, as might be inferred, is very much interested also in elocution, and for three years after graduation occupied the chair of elocution at the University of Illinois. In 1887 he removed to Portland, where he became superintendent of the East Side schools; and in 1889 commenced active study of the child voice and of song. He was materially aided in the prosecution of his research through having graduated previously from a Chicago institution which gave special attention to methods of singing in the public schools.

Prof. Wetzell removed with Mrs. Wetzell to Salt Lake in 1899. As supervisor of music in the public schools, his purpose is to systematize the work and put it on a graded basis, but in order to do this he finds it necessary to give the grade teachers instruction. This he is doing, three times a week, and being well supported by the teachers. Prof. Wetzell makes a specialty in beginning of ear training and tone production. This latter feature is productive of such good results that Salt Lake children actually sing better than Boston children. Then marked attention is given to sight reading, scale melodies, followed by staff presentation; and eighth grade children are expected to read at sight, and they do it. The professor always advises children to learn some musical instrument, and his advice is being largely followed. During his summer visit to Boston he will continue to pick up points in instruction with which to aid the work here. Prof. Wetzell is president of the music section of the National Teachers' association, and is recognized as an authority in eastern musical circles.



THE ORPHEUS CLUB WHICH WILL MAKE ITS REAPPEARANCE AT THE THEATER, MAY 12.

(From a Flashlight Photograph Taken During the Present Week by the Deseret News Staff Photographer.)

In San Francisco. She will tour the middle west until the opening of the Cincinnati festival, May 8, where she has an engagement, and afterwards will sing ten concerts with Theodore Thomas. Then she goes to Texas. In June she will appear in the Maine festivals.

Held's band will be augmented tomorrow night, at the Grand, by the Orpheus Concert company of San Francisco. The company includes Bernhard Watter, the Belgian violinist, Miss Katherine De Vere, pianist, Miss Jean St. Henry, soprano, and Miss Dorothy Walsworth, reader. These are well known artists, especially Mr. Watter and Miss De Vere, and for Mr. Watter it is claimed that he is unsurpassed as a violin soloist. The following program is well made up, and ought to give satisfaction.

Grand selection, "Prince of Pilsen"Luders
Held's Band.
Pianoforte solo, "Theme and Variations"Chopin
Katherine De Vere.
Readings—
a. "Love's Sacrifice"Anon
b. "Encouragement"Dunbar
Dorothy Walsworth.
Aria, "Regina Nel Silenzio" (from Lucia de Lammermoor)Verde
Jean St. Henry.
Violin solo—
a. "Romance Sans Parole"Luders
b. "Dance Elegiac"Walsworth
Bernhard Walsworth.
Pianoforte and violin, "Sonata" op. 10, Allegretto quasi Andantino, Allegro Molto vivace,Grieg
Katherine De Vere and Bernhard Watter.
Song, "The Awakening of the Rose," with violin obligato, Maase Jean St. Henry and Bernhard Watter.
Violin solo—
a. "Adagio Pathetique"Godeard
b. "La Ronde des Lutins"Bazzini
Bernhard Watter.
Monologue, "Faint"Winters
Dorothy Walsworth.
Grand selection, "Faust"Gounod
Held's Band.

It is of interest to note that one reason why the attendance at the Utah State band concert was not larger was an impression that it was really the All Helms band which was to make its debut, and there was an indisposition to pay 50 cents to hear a college band play.

The Imperial (Men's) Quartet went to Birmingham Junction Tuesday night, and sang 10 times at the local Odd Fellows' celebration. The Odd Fellows wanted them to sing 10 times more.

Sallie Fisher gets this notice from the Daily News of Chicago: "Sallie Fisher, a delightful wild flower of a girl, whose corn-fed 'r's and a's branded her voice and as sweet, modest and genuine a personality as could be asked; she has made a deserved success in several of the prettiest acts."

The dates of the production in Detroit of the new work for which Harold Orloff has written the music, are May 19, 20, and 21. The opera is entitled "The Merry Graces" and the leading parts will be filled by professionals in Detroit, the chorus being made up of the members of the leading choirs of the city.

Miss Mary Olive Gray will give a pianoforte recital for Miss Ella Dyer and Miss Helen Piper, at Unity hall, on May 10; she will be assisted by Mrs. Fisher Harris, soprano.

A letter was received from Miss Ramsey during the week. She is now in San Francisco with Miss Jennie Sanders. The statement is made that they will go to Los Angeles in the near future, but it is not known whether the trip will be a professional one or for pleasure.

SHARPS AND FLATS.

The Italian composer Offano is composing an opera based on Tolstoi's "Resurrection." Offano is in Moscow now studying Russian life.

Alice Nielsen, who has been singing in Europe for the past three years, will be one of the stars of the Metropolitan Opera company in New York next season.

An English composer, Walford Davies, has set "Everyman" to music in the form of a cantata, which is to be sung at the Leeds festival next autumn.

It is said that Clyde Fitch intends to test his merits as a librettist next season. He is said to be at work on a musical comedy which is a satire on New York society leaders.

Emil Paup, the musical conductor, signed a contract this week in Dresden to direct the Pittsburgh orchestra for the next three seasons in consideration of \$10,000 per season of 25 weeks, beginning in October.

May Yohs is back on the stage in England, having opened at Brighton recently in the Music hall there. She is

singing a few songs at each performance and is booked for a tour of the provinces. There is some talk that she may soon be heard again in London.

A music society has been formed in Algiers, mostly amateurs, under the direction of Brunau. The first concert was given April 17, when Guggenheim, the French violinist, was the soloist.

Viola Pratt Gilette's new song, "Cupid Reigns for Aye," as sung in the second act of "Mother Goose," has made a tremendous hit. It is said to be admirably adapted to her fine contralto voice. It is by Fred Solomon, musical director of the company.

Perosi's latest oratorio, "The Last Judgment," was given his first performance at Rome April 4, with the assistance of the chorus of the Sistine Chapel and the best soloists that could be found in Italy. He also conducted the Jubilee Mass during the St. Gregory ceremonies, and on the 22nd his "Last Judgment" at the Warsaw Philharmonic.

Robert Grau writes that his experience of 30 years had led him to believe that he could afford to pay \$15,000 a concert on her American tour this season. He made a mistake, which, however, he says, cost him only \$3,000. Next season he is going to reverse matters by bringing forward Miss Nina David, a singer totally unknown, but who, he avers, has a voice with the "greatest range in the world," and "who will bring forth many dear works of the old Italian and French schools that have had no exponent in their proper key for years." The debut is to be at Carnegie hall, on Oct. 17.

The sixtieth anniversary of Dr. Joachim's first appearance as a violinist in London will be celebrated there by a concert on May 18. On that day, in 1844, Joachim played two movements of Beethoven's concerto at a philharmonic concert, with Mendelssohn conducting. On May 16, 1904, he will play the same concerto and other pieces, with Mr. Wood's orchestra. A subscription has been gathered for a portrait which Mr. Beethoven, the premier, is to present to Joachim on behalf of the subscribers. Joachim is now 74 years old, and it was Mendelssohn that brought him as a boy of 14 years to London.

Perosi has been giving performances of his oratorios recently in Munich, and discussing incidentally of the subtle relationship between music and weather. A country blessed with atrocious weather, he thinks, is apt to have and love rather decent music. London fog and Boston east wind are the proper backgrounds for symphony orchestras. In Italy," says Perosi, "the sun is music. Accordingly good musical compositions are rare. The people are busy themselves with nothing but the enjoyment of the weather. They persist in living much in the open air. Now, in Germany people are constrained by the climate to remain many times indoors. Being indoors they take to music in self-defense. Thus they have so many more opportunities for becoming acquainted with music."

Purcell's music for the funeral of Queen Mary, in 1634, and Chopin's "Funeral March" were performed at the funeral service of the late Duke of Cambridge at Westminster Abbey—a striking juxtaposition of old and new. Purcell's music was recently discovered at Oriel college, Oxford, by Mr. J. W. Taphouse, and published and described by Mr. William Barclay Squire in the Standard (January to March, 1903) of the International Musical society. It consists of a march, which in 1634 was "sounded" by trumpets or trombones before the queen's chariot, and a cantata, played after the anthem. The march was adapted by Purcell from a passage in the music which he wrote for Shadwell's "Libertine." It occurs in the fifth act of that play. The use of the brass is noticed by Mr. Squire, in a remarkable anticipation of Mozart.

More than 30 years ago the Cincinnati Music Festival was established with Theodore Thomas as director. With the sixteenth festival to be held next month, on the 11th, 12th, 13th and 14th, the chain of sixteen biennial events have been completed, all of which have been directed by Theodore Thomas. The choral works to be performed include Bach's B minor mass, Beethoven's "Missa Solenne" and Ninth Symphony; Elgar's "Dream of Gerontius," and an unfamiliar work by Berlioz written for great masses of voices and instruments—"The Emperor's Hymn"—composed and first performed in 1855 at the request of Prince Napoleon, and never before published. The soloists include three singers who will come especially from London, Agnes Nicholls, soprano; Muriel Foster, contralto; William Green, tenor; Mr. Watkin Mills, bass and Mme. Schumann-Heink, contralto. The price of a season ticket for the five festival concerts is \$12. The manager of the festival, Mr. George H. Wilson of Pittsburgh, will answer all inquiries.

Napoleon, was not only the boldest strategist and the most magnetic war leader of modern times, but the most strenuous and untiring human working machine known in history. See announcement on page 20 of the new Napoleon series to be printed by the Saturday "News."

The Music Teacher and Vacation Time

THE season for teaching music, like that for listening to it in the concert halls and opera house, is about over. What are the teachers to do in the summer? Addressing them, Edith Lynwood Wind says in the Etude:

What shall we do with ourselves? Our imagination should have been quickened in childhood. I believe, too, that hard teaching makes us somewhat "wooden" when we play. We become machines when too hard worked. That is just the reason why we need to become "short-lived" in summer—to throw off the yoke of convention and run wild in the fields and woods. When I have a fit of the blues I go berrying with my neighbor's children, or I go out in the fields and pick clover-tops and sweet fern for sofa-pillows that shall revive me in my studio during the teaching season. When I become restless with a desire to do something useful I paint all the old furniture in the house. But when I find myself growing matter-of-fact and utterly without imagination I read Stevenson's "Treasure Island," "The New Arabian Nights," "Kidnapped," or "An Island Voyage." One thing we American teachers need—diversion. We are growing out and dried. If we read out of musical lines

let our reading be the best and choicest English fiction and let the taste of it be good in our mouths afterwards.

Editorially, the Etude remarks on the subject of music teaching: "The great majority of teachers do not complain of having to work; their general complaint is that there is not work enough. In other words, in the musical profession, the supply of fairly well equipped teachers exceeds the demand. In the city where this is written there are perhaps 50 capable instructors who do not have the income of as many hod carriers. This sounds absurd; but the hod carriers get \$4 a day continuously—the teachers referred to do not. And yet thoughtful teachers urge and exhort parents to permit their sons and daughters to drift into the line of those who have continued to bemoan the fact that they cannot get work to do, willing as they may be. There is a lesson in this, perhaps more than one, but the prominent lesson is that only very unusual talent and grace of manner as well as eight or ten years of musical education of the most thorough sort should lead one into the musical profession. Better be a satisfied merchant or mechanic than a financial failure as a teacher."

THE DAY OF THE STAGE DOOR "JOHNNY" IS PASSING.

"Is there any difference between the chorus girl of the present era and the corymbes who cowered about the stage in the days when 'Evangeline' and '1842' were the rage?"

This is the question propounded to Mr. Ziegfeld, husband and manager of Anna Held, who appears in Salt Lake next week.

"There is," was the prompt reply, "and a difference so great that there is virtually no comparison between the two types, and the advantage is all in favor of the present day girl." "The advancement of the chorus girl during the last 10 years is in itself an interesting study in progressiveness. Today the young woman who essays a life in the chorus must have beauty, ability and a moral character. The only requirements 10 years ago were a well rounded form and a desire to drink wine and devour old birds, but under existing conditions, it is exceedingly difficult for mortals to run about the pitfalls which hedge about the young women of the stage."

"There has never been a time in the history of the stage when there were so many women of breeding, refinement and talent on the stage, and the influx of this learning has only just begun. The next 10 years bid fair to complete a metamorphosis which will change the entire tenor of the profession. Beauty is unquestionably a requirement. The public which pays to be amused is ever fond of worshipping at the shrine of beauty."

"Today an education is the stepping stone to success. The girl who neglected her educational tasks while in her teens is in a poor way to succeed upon the stage. There are today in some of the musical offerings which are attractive and attractive, a generous patronage of more women who have been reared in the lap of luxury, the home of refinement and in the center of activity than the most visionary man of a few years since would have dared to hope for."

"A moral tone is another requirement. There was for a time—but for a short time—when it was a lady and lady for the woman who had figured in intrigues and escapades without num-



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ber. Today all this is changed. The underside of one's life, if one has been unfortunate, is not played upon. The public wants something refreshing, easy, interesting, and to the good woman there is nothing interesting in intrigues. That is one of the reasons a clean, moral character is insisted upon by the exacting managers."

"One of the present requirements is a musical training. The voice is winning, and there are chances without number for the young woman who possesses the voice as well as beauty, talent and the high moral character."

To protect the members of his chorus from undesirable attentions, Mr. Ziegfeld has resorted to an old trick. In each room the members of the company are instructed not to use their stage names when signing the hotel registers. Thus having a hotel name and a stage name, the "Johnny" finds it difficult to locate the object of his adoration at either place.

Mr. Ziegfeld says: "I find that this method saves the young women a vast amount of annoyance. It serves to put a damper on the too persistent suitors and insures the young women of the chorus a little rest after she has had an unusually arduous night."

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