

# MUSIC AND MUSICIANS

THE musical event of the year, the Salt Lake Musical Festival, will be held on Monday and Tuesday next in the tabernacle. The chorus is made up entirely of Salt Lake talent, the soloists and the orchestra coming from Chicago. The orchestra is the well known Symphony orchestra of 50 performers under the leadership of Alexander von Meitz, the solo singers being Mme. Marie Zimmerman, soprano, Mme. Elaine de Selton, contralto, E. C. Towne, tenor, and Dr. Hugh Schuster, basso; the instrumental soloists are Franz Wagner, cellist, and Mr. Foerster, violinist. All of these artists stand high in Chicago. Several Chicago people who have met Manager Graham recently told him, on learning that the Chicago Symphony was coming here, that he was sure of a fine aggregation of musicians, and certain of a very high order of performance.

The chorus, comprising 200 singers, with Conductor Stephens and Organist McCrellan, have been faithfully, enthusiastically training since the first of the year, and the quality of their work has been such as to give the management the strongest hopes of artistic success. Manager Graham remarks that as far as he can see, the coming festival will surpass any similar event ever given in this city. The instrumental work will include orchestral and organ ensemble, and the instrumental soloists are sure to give a most excellent performance. There is such a growing public interest in the approaching event that a very heavy attendance is practically guaranteed. It is interesting to note that the financial danger point has been passed, and all expenses are now sure of being met.

There will be many visitors in town from out in the state and neighboring states to attend the festival, so that the fame of it will be widespread. The festival will include the performance of "Hiawatha" Monday night, prefaced with an orchestral and solo program; a concert program Tuesday afternoon, and the oratorio "The Messiah" Tuesday night.

John Philip Sousa is an expert rifle shot as well as a musical conductor. At a recent target tournament at Pinehurst, S. C., he scored 133 out of a possible 150 over a field of 10 marksmen.

The management of the Cunaud steamer has introduced the orchestra feature as a means of entertainment on the boats.

The American Federation of Musicians at their May convention propose to institute a fight against foreign instrumental artists being brought to this country, as it is held that the United States can furnish the equal of any European has now to offer. However, there is no opposition to the foreign artist who emigrates to this country to make it his residence.

Musical Boston is delighted that Kaiser Wilhelm is willing to allow Dr. Meck to remain another year, as conductor of the Boston Symphony orchestra. The emperor made the concession on being informed that the orchestra is maintained not for profit, but for the benefit of musical culture.

Mrs. Thomas Nelson Page of Washington has given \$50,000 to the Thomas Orchestra association of Chicago, in the form of a trust fund drawing 5 per cent interest. The income will be used for running expenses for the next few years.

The first quartet choir will sing tomorrow morning, "O for a Cloak Walk with God," by Foster; and in the evening, "Softly Now the Light of Day," by Parks.

It is expected that the official announcement as to the tabernacle organ recitals for the coming season will be made tomorrow afternoon by the presiding authorities of the church. While city residents are always welcome, these functions are primarily for tourists and visitors generally to this city.

Organist Edward Kimball of the First Methodist church has composed a series of six song sketches, with the words from Heine's Lyric Intermezzo. They are sprightly, sparkling bits of melody.

The Ladies' Literary club will give a musicale on the evening of the 22nd



MADAM NORDICA.

Who appears in Grand Opera at the Salt Lake Theater Week after Next.

In taking time and in taking tune. Mr. Kimball will publish them later.

In the First Methodist church tomorrow, Organist Kimball will play an Oratorio in D flat, of his own composition, and Choirmaster H. W. Douglas will sing "Blessings," by C. F. Stainer, the Salt Lake composer.

The Orpheus club is holding thoroughly successful rehearsals every Tuesday night, with a good repertoire of music. The club will not meet next Tuesday night on account of the festival in the tabernacle, but on the following Tuesday night, the club will hold a "smoker," at which there will be quite a number of "stunts" by members and invited friends. At the last meeting, Choirmaster Brines addressed the club, and told some interesting facts about vocal work in New York.

Miss Kelly and Miss Davis will sing Gounod's "Divine Redeemer" in duet, at tomorrow's 5 p. m. meeting in the Y. M. C. A.

Had will make a specialty at the coming Liberty Park his own composition, "The Tale of a Polar Bear," a caprice for the cornet. The band has received a complete instrumentation for the coming season's work including a soprano saxophone, two bass clarinets, a baritone saxophone and two bassoons. The soprano saxophone has the crooked neck squashed, and the larger sizes, and gives out a true saxophone tone which the old style of soprano instrument with its straight bore failed to do.

Photographer Monroe of this city has a large and very fine daguerotype of Jenny Lind, taken in 1857, for which he was recently offered \$250.

At the First Congregational church tomorrow morning, the choir will sing "Lead Kindly Light," by Dudley Buck.

The Catholic and St. Mary's choirs will repeat tomorrow their Easter music. That there will be large congregations to hear them goes without saying.

An enjoyable studio recital was given last Thursday evening by Mrs. W. A. Wetzel, when 10 of her vocal pupils sang. There was a large attendance, and the successful performance of the singers was much enjoyed.

The Ladies' Literary club will give a musicale on the evening of the 22nd

inst, when the club chorus, under the direction of Mrs. W. A. Wetzel, will give four numbers, and Miss Alice Wolfrang will sing. Miss Allen and her string quartet will assist the chorus.

The M. & M. excursion to Idaho will be accompanied by Held's band of 25 pieces.

## SHARPS and FLATS.

William Pruetter, formerly with "Mile Modiste," has replaced William P. Carleton as Abdallah in "The Tattooed Man."

He who would see Lillian Russell on the stage this season must forego the pleasure of seeing her surrounded by a large and pretty chorus, which she has always enjoyed her talents.

Lawrence Grossmith, Henry V. Donnelly, Van Rensselaer Wheeler, Augustus Glose, Edna Wallace Hopper and Full-Ko are included in the company to play "The White Chrysanthemum."

Anton Rubinstein's opera, "Damon," which was formerly so popular, has been resuscitated by the Dresden opera. At its recent performance it met with a very warm reception, notwithstanding its outspoken anti-Wagnerian tendencies.

Wallace Irwin, who wrote most of the lyrics for Raymond, Hildcock's new comic opera, "A Yankee Trickster," was formerly a newspaper man in Denver and San Francisco. He is now on the New York staff of Collier's Weekly.

People who have made reputations in music and have taken out of that work and put into straight comedy or farce or drama, may find it is a singing comedienne, has had her share of this cathode training. She used to play maids in the company of Augustin Daly.

Francis Wilson, who has retired from active participation in musical shows, but who lately has turned his attention to the construction of that brand of entertainment (as witness "Miss Dolly Dollars," his first offering of the sort), has given himself up, so far as acting is concerned, entirely to straight comedy.

Fritz Schaff has been seriously ill with peritonitis, following an attack of pneumonia poisoning, for the past week. For several days of his life was in danger, but his physicians report he is in condition as much improved. He will not be able to appear again this season.

Some actors there are who go easily from one form of entertainment into the other. Aubrey Boucault is one of these. Following his appearance in Chicago in "It Happened in Norway," with Lew Fields and about a thousand chorus girls, Boucault came back in the guise of Mozart in "The Greater Love," in which the music was suggested rather than present.

Cyril Scott, who has played nobody knows how many white suited naval lieutenants in musical comedy and singing nobody knows how many love songs to nobody knows how many prima donnas, has turned his back upon that business and has taken to the study of the musical comedy in a distinctly different field—that of musical sentimental comedy—in "The Prince Charming."

Henry M. Blossom, whose latest musical comedy, "The Red Mill," is the biggest musical hit of this season, has written both musical and numerical pieces. His "checkers," called on the program, "A hard luck day," still is running. There isn't a score of a bar of music in it. On the other hand, "Mile Modiste," "The Red Mill," and the other musical pieces that Blossom wrote, are making a fortune for him.

In "The Aero Club," in which Lulu Glaser now is starring, there is neither music nor a chorus of singing girls. It was only a couple of years ago that Miss Glaser and her giggle were missed among the most attractive features of the musical comedy stage. Now she dispenses entirely with music and chorus, as does Francis Wilson, in whose comic opera companies Miss Glaser developed from an awkward chorus girl into a clever soubrette leading woman.

Heinrich Combs has resumed active work at his office in the Metropolitan Opera-house building. He announced last week that he would retire from operative management at the expiration of his present lease on the opera-house, which will not be until 1911. Mr. Combs says that "another company will visit America next year to conduct performances of his work at the Metropolitan, but I am not at liberty to give his name yet." Massenet, or Saint-Saens, would be a plausible guess.



## THE FAMOUS CHICAGO SYMPHONY ORCHESTRA.

This eminent body of artists will be heard at the music festival to be held in the tabernacle in this city Monday and Tuesday next. It will be assisted by six soloists from New York and Chicago, the festival chorus, the tabernacle choir, and the great organ.

## LONDON STAGE NEWS.

Special Correspondence.

LONDON, March 25.—Edna May must have looked resolutely at the Vaudeville theater a good many times during the last few months. During the last eight months, to be exact, for it is as long as that since the Syracuse girl threw up her part in "The Belle of Mayfair" and quitted the vaudeville in disgust in consequence of what might be referred to in the language of diplomacy as "the family feud incident."

Having thus lost its nominal star, it is quite surprising from Miss May's standpoint that "The Belle of Mayfair," in its first month at the vaudeville, did not promptly collapse, but no such dire fate overtook it. On the contrary, packed houses such as the piece never had before have been the result of the management's coup in engaging Phyllis Dare to fill the role abandoned by Miss May, and another boom was given to business at the vaudeville by the announcement that the piece would be given at Christmas time when Phyllis Dare left the east to take part in the annual pantomime at Manchester. No, for the services of Billie Bevan, more speedily forthcoming, and with Miss American girl as its heroine the Hamilton-Stuart piece has run merrily up to the present, and not even now can the end of the run be foreshadowed definitely.

That it is not so very far off is evident, however, for an announcement has been made as to the forthcoming attraction at the Vaudeville. Decidedly interesting this attraction proves to be, moreover, for not only is it a new piece by the author of "Rosemary," but it deals with a subject in America, the scene, in fact, being laid in Boston, Mass., in 1755, or just after the famous "tea party." I am told, however, that the piece will be given at Christmas time when Phyllis Dare left the east to take part in the annual pantomime at Manchester. No, for the services of Billie Bevan, more speedily forthcoming, and with Miss American girl as its heroine the Hamilton-Stuart piece has run merrily up to the present, and not even now can the end of the run be foreshadowed definitely.

As the piece proceeds it becomes evident that Miss Peters and the audience that his guest is crazy. He tells a most amazing story of murder and sudden death, and to illustrate it, makes a savage attack upon the "terrible collector" just at the critical moment, however, the door opens and a physician and several attendants burst in and overpower Woldingham. They explain that he has just escaped from an asylum and that they have tracked him there. It is evident that the continued presence of his last host, still in the room, has driven the physician to the next room, immediately he disappears the supposed madman is transformed into a simple gang of crooks, and while Woldingham keeps Peters from returning by new and then pretending to have and sell for his blood, the latter is stripped of every single thing it contains all except the spurious Van Dyck. When they have decamped, and Peters returns he is standing in the doorway at the sight of the bare room, stripped even of its carpet, meets his eyes. Then, however, he brightens. "Thank goodness," he says, "Chesley left the Van Dyck," and the curtain falls.

The thing is a little masterpiece by reason of the cleverness with which the author conceals his real purpose. The piece has been changed three times in the past century, and the two former trade-marks are imitated with impunity. A famous establishment for the forgery of antique marbles, the marble is of the best, and the work, too, is first class. It is in the age of the statue that the art of the faker comes into play. Various acids are used, which give the marble the very tint of extreme antiquity. And mark the cunning of the fakers! The marble is not merely stained on the outside. You may chip it half an inch deep, and the color has penetrated. Such a test would deceive any one short of an expert. In a back street in a Sicilian town is the great center whence the halls of nearly all the modern millionaires are supplied with the work of their ancestors. Here, also, the work is excellently done. The acids and heliotes are perfect copies of genuine antiquity. The wonder of the piece is the way in which the fakers have been so successful in their work for treating metals of all kinds, so as to give them the true appearance of extreme age. It is not easy work either, for though iron and steel may be treated with acids, brass and gold and silver need extremely careful and delicate handling. London is the home of old furniture. Never mind what period you require, Elizabethan, Charles I, Queen Anne, Chippendale, you can buy it all in a place not far from Tottenham Court Road.

It should be mentioned that all the best of this kind antique furniture is made from really old wood. The best of modern "old masters" are likewise painted upon the old canvas of inferior pictures from which the paint has been removed with certain chemicals. Luxor may boast of the doubtful honor of being the headquarters of the Egyptian antiquary antiquity manufacture. Scarabeus heads taken from tombs, besides whole mummies and coffins, are

turned out here wholesale, and the trustful tourist leaves thousands behind him yearly in payment for flagrant shams.—Penson's Weekly.

His Turn to be Annoyed.

James McCrea, the new president of the Pennsylvania railroad, said in an interview in Pittsburgh, apropos of a false charge against a financial institution:

"This charge was more than refuted. The institution came out with flying colors. It reminds me of an incident that happened when I was a roddman in my youth. Working on the Connellville line, I took a number of meals with a middle-aged farmer and his wife. One day at dinner I noticed that the farmer's wife seemed rather out of sorts, and after dinner I wasn't surprised to hear her say:

"Joshua Simmons, to think that you have forgotten that this is the anniversary of our wedding!"

"Old Josh flushed guiltily, looked up from his paper with a start. Then he frowned and said in a surprised voice:

"Why, mother you must be mistaken. We were married on the 8th."

"The wife bit her lip.

"Oh, my dear," she said, "I was thinking of my first marriage anniversary."

One of the best "dramatic jokes" ever produced in London is "The Van Dyck," a one-act adaptation from the French which Beerbaum Tree gave at His Majesty's a few nights ago. It was originally done at the famous "Grand Guignol" in Paris and is certainly sure to be seen in America ere long. It plays for about 25 minutes and is all about an evening visit which a "collector" makes to a collector, who is named Peters. The latter is an ardent collector, and his list is full of objects of art, most of which he has learned have been obtained for a song from poor folk who didn't know their value. Among them is what Peters has purchased for \$100,000, a Van Dyck, but which Woldingham recognizes as a forgery. It is, however, the only fraud in the collection.

As the piece proceeds it becomes evident that Miss Peters and the audience that his guest is crazy. He tells a most amazing story of murder and sudden death, and to illustrate it, makes a savage attack upon the "terrible collector" just at the critical moment, however, the door opens and a physician and several attendants burst in and overpower Woldingham. They explain that he has just escaped from an asylum and that they have tracked him there. It is evident that the continued presence of his last host, still in the room, has driven the physician to the next room, immediately he disappears the supposed madman is transformed into a simple gang of crooks, and while Woldingham keeps Peters from returning by new and then pretending to have and sell for his blood, the latter is stripped of every single thing it contains all except the spurious Van Dyck. When they have decamped, and Peters returns he is standing in the doorway at the sight of the bare room, stripped even of its carpet, meets his eyes. Then, however, he brightens. "Thank goodness," he says, "Chesley left the Van Dyck," and the curtain falls.

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