

MUSICIANS

Its last evening meeting, until next Monday night, on account of the absence of Mr. Shepherd. The matter of a hall for semi-monthly sessions will be discussed, as well as future work for the club.

Mrs. Agnes Osborne is in Salt Lake from Los Angeles where she has been spending the winter, and it is understood that she intends continuing east to New York where she may locate.

The Song Cycle which was so favorably received last Wednesday night in the First Methodist church recital at the Y. M. C. A., will in all probability be repeated, at an early date.

Mrs. Martha Royle King will lecture in Provo March 7, before the local Sorosis society, on "Women Composers." The lecture being illustrated with pictures and songs.

Hugh W. Dougall will sing in the First Congregational church at Ogden tomorrow.

Several local church choirs have begun on their Easter programs.

Hugo Wolf's new opera, "Der Corregidor," produced last month in Berlin, made an unqualified success. As usual, the critics and the public do not agree upon the value of the work, the critics there condemning it, while the public is flocking to see it in large numbers. The music is of the Spanish type and exceedingly melodious.

Hugo Gorlitz, manager for Jan Kubelik, received word on Feb. 9 that the great violinist's famous Kubelik visit by the strick, which busy had left a little sister for his way to St. Louis when he heard the news, and celebrating the occasion by inviting a number of friends to his private car to toast the young mother and the new baby.

The sum of 15,000 marks has so far been raised for preserving the house at Eisenach in which Bach was born. The price of the house is 30,000 marks, and another 15,000 will be needed to convert it into a Bach museum. Contributions may be sent to Prof. Dr. Joseph Joachim in Berlin or Dr. Osor

PROF. SHEPHERD RETURNS HOME AFTER HEARING HIS \$500 OVERTURE

PROF. ARTHUR SHEPHERD has returned home after a six weeks' absence in the east, and is once more to be found in his main street studio. He had a profitable experience from a musical standpoint which included hearing his \$500 Paderewski prize overture played in rehearsal by the New York Symphony orchestra under Frank Damrosch. The Russian Symphony orchestra was to have given the overture in concert on the 19th of this month, but was obliged to cut that particular concert out, the more prominent American composers, and will be given as the first number in the concert scheduled for March 10 next, under the auspices of the new Music Society of America, and with Her Aschbacher as orchestra conductor. So the Salt Lake musical public will wait with considerable expectancy the arrival of that date, and the news from New York.

Prof. Shepherd was intending to return to Boston from Salt Lake, but only remained there one day, which he spent in company with Arthur Farwell, one of the most prominent among American composers, and a rising musical star. He also had a pleasant meeting with the editor of the Wagon Musical Press, Prof. Shepherd was intending to return to "The Hub" later, but his time was so fully occupied in New York that he was unable to do so, and came directly home from the metropolis. Considerable time was necessary to get the score into shape for a full orchestra, and the parts were copied by a professional, and then Mr. Damrosch played the work as a solo. Of course the first performance, sight reading, was not as finished as the composer would desire; but it was very good, and it gave him some valuable hints which he was quick to take advantage of. So he revised his copy, made changes here and there where the instrumentation could be improved, and finally got the score into splendid shape, so that the Russian Symphony ought to make a notable presentation of it. This orchestra is composed of about 55 men, an excellent body of handling, and the score placed on the stands before it, and is regarded as one of the finest orchestral organizations in the United States.

The program to be presented on the evening of March 10 will include, "The Joyful Overture," Shepherd; MacDowell's great piano concerto in D minor; soprano aria and orchestral accompaniment from "Salomè's Invocation," by Henry F. Gilbert; and MacDowell's famous "Indian Suite." It will require perhaps the best of the orchestra to do justice to the concert, which is about half an hour long, so that altogether it is an immense program. And it is no libation of undeserved praise to say that to appear in such distinguished company and on such a really great program, is a plum of the largest dimensions in Prof. Shepherd's cap. For a Salt Lake composer to have his name coupled with MacDowell's is to cause the average Salt Lake citizen to exclaim with the apostle Paul: "I am a citizen of no mean city."

Prof. Shepherd concluded before leaving New York to Anglicize the name of his overture, so that it is now no longer

"L'Overture Joyeuse," but "The Joyful Overture." He remarked this morning that the use of foreign music titles in this country was merely a matter of habit, and there is really no good reason for their continuance. Moreover, his production is to be given under the auspices of a strictly American society, whose object it is to encourage and bring to the attention of the public so on the whole, he thought it would be well to avoid foreign nomenclature in connection with his music. Prof. Shepherd is a most modest man, and it was with more or less diffidence that the "News" representative could wring out of him any admission as to the complimentary reception of his now noted overture. But he did manage to own up enough to very well show that Mr. Farwell, Prof. Goetschius, Frank Damrosch, several New York music critics, and other competent musicians to whom he has submitted his MSS. regarded the young man's effort with marked approbation, and it was easy to see that he already stands in high estimation of eastern musical artists. Prof. Shepherd regrets that he will not be able to reproduce his overture in Salt Lake City, as there is not an orchestra of sufficient size here to handle it, although otherwise he would be only too glad to present it before his home public. But what may be done, when the city has grown more and the number of instrumentalists increased, cannot be said at present. Professor Shepherd was much interested in orchestral work in New York. He heard the Philharmonic orchestra, the New York Symphony, the Boston Symphony, and the greater opera. He says there is nothing in this country that will compare with the Boston Symphony orchestra whose performance is flawless and ideal. There are no other orchestras in the United States that will at all approximate it, and that is the Chicago Thomas orchestra. The trouble in New York is the continually changing personnel of orchestral organizations, so that the members never get entirely used to the baton of any one director, or become accustomed to each other's playing. Now the Boston Symphony merely makes a change, and the members are all perfectly familiar with each other, and play as one man.

New York is full of music, and it is good, but it is not of the kind that the general public is likely to absorb it indifferently, like the goat told about once in a New York paper that devoured a copy of the Irish World without stopping to pick out the bones. What New York needs is training in true criticism and discernment in musical performance, so that only the good and true in the music art can be properly patronized and encouraged. Prof. Shepherd says there are no less than seven symphony orchestras in New York, to say nothing of a dozen Chamber music organizations, as many more singing societies, and an apparently unlimited list of operatic companies. The New York Symphony has about 125 men and is a formidable organization.

Prof. Shepherd was asked about the attempt to fool the judges in the Paderewski prize competition, by parties connected with the New York Musical Courier, and he said it was undoubtedly an attempt at a joke, and to get the laugh on the judges.



JOHN S. LINDSAY. The Veteran Utah Actor Who Died in This City on Washington's Birthday And Who Will be Buried Tomorrow.

KING EDWARD PRESENTS A PRIZE BULL TO PADEREWSKI.

Special Correspondence. LONDON, Feb. 14.—From King Edward's farm at Sandringham there was shipped a few days ago to Jan Paderewski's Polish estate a superb young Hereford bull, which had captured several prizes at the recent London cattle show. It was a gift from the king to the famous pianist. In the course of the last few years the king has made several gifts of prize livestock to the musician, some of which have gone to the model farm which the latter has established in Switzerland. A couple of years ago there was sent him from the royal farm a number of fine sheep for breeding purposes. All the world knows that the king is

a first class farmer, but few are aware that the mop-haired pianist is also an expert agriculturist. The king is a great admirer of Paderewski's performance, and he is much more interested in Paderewski the farmer than he is in Paderewski the musician. It is their bucolic tastes which link them together in the bonds of friendship. When Paderewski comes to England he always visits the king's farm at Sandringham. It is not nocturnes and symphonies which they discuss there, but cattle and crops.

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MRS. NORTHESK WILSON. Who is Coming to the United States to Discover What Colors Lurk in the Voices of Prominent Americans.

Special Correspondence. LONDON, Feb. 14.—Reading character by the color of the voice is the latest musical sensation of London. Mrs. Northesk Wilson has seen the color of the voices of various English nobilities and recently lectured on them to a fashionable Mayfair audience. She says Beecham's voice was a deep red all the time he played the part of Svengali; though his natural voice has a much pleasanter hue. G. P. Huntly, the English comedian of "Three Little Maids" fame has a "charming green voice"; and various other "stars" have different colored voices ranging from pale pink to ultra violet.

Mrs. Wilson, who has a recognized standing in amateur scientific circles here, intends visiting the United States before long to study the voices of American men and women of note, and is especially anxious to get President Roosevelt to sing a few notes for her.

SHARPS and FLATS.

The critics of Munich declare that a recent concert there demonstrated that Bronislav Huberman, known in this country in his day as a child prodigy, has developed into a thorough master of the violin.

Jan Van Oordt, who for several years lived in Chicago teaching music, is now located in Brussels, where he is professor of the Royal Conservatory, and with Cesar Thomson shares honors as leading violin instructors of that institution.

Fritz Kreisler, the famous violinist, is touring the British provinces. At a ballad concert at Queen's hall, London, on Jan. 27, he created a furor by his magnificent playing, and was acclaimed by English critics as the equal of Ysaye.

Gertrude Steiner has been appointed concert master of the Geverbehau, Dresden, this being the first time such an honor has been conferred on a woman in Germany. Gertrude Steiner is a pupil of Prof. Florian Zaylle, of Berlin.

Giovanni Caporossi, a newly discovered tenor, made his debut at the Metropolitan Opera house a week ago Sunday night, when Verdi's "Requiem" was produced. His singing was marked by an evident determination to be intensely dramatic.

Grace Whistler-Miscle, the solo, contralto of the American church in Paris, recently gave a song recital at Washington Palace, that city, before the Ladies' Benevolent Association. She sang selections by Verdi, Wolf, Grieg, Delibes, Chadwick and Vander Stucken.

Frautlen Rosa Olszka, the opera singer, gave a concert last month in the Beethovenhall, Berlin, at which she gave a concert in Munich, playing an extended program. According to the critics, he offended them by the peculiarity of his tempo and his method of musical expression.

Ossip Gabellowitz, who gave piano recitals in the United States some years ago, with more or less success, recently gave a concert in Munich, playing an extended program. According to the critics, he offended them by the peculiarity of his tempo and his method of musical expression.

The famous French writer, Sardou, has finished a libretto for Gloriano's new opera, "La Festa del Nilo," the action of which takes place during Napoleon's expedition into Egypt. He has also prepared a libretto for Leoncavallo, which will be called "Le Primo Ami de Figaro."

BEN DAVIES, THE GREAT WELSH TENOR WHO IS COMING TO SALT LAKE

BEN DAVIES was born Jan. 4, 1858. The place of his birth was Pontardawe, a populous village about eight miles from Swansea, situated in the same valley as "Trais-y-Nos castle," the residence of Adeline Patti.

The father of Ben Davies was an engineer. Like many of his country-



MADAME YVETTE GUILBERT

GUILBERT BACK AGAIN.

Her songs of a decade back only Gallic lyrics memories, and as singer, herself, avers, left behind her, Yvette Guilbert, younger and no less brilliant than of old, has arrived from Paris to begin her American tour. She is the same Yvette, with the same expression of the café chantant, who first came to New York ten years ago last December. It was in May, 1897, that she married Dr. Max Schiller, of Berlin, who was formerly Mme. Duse's personal manager. Her husband accompanies the singer.

She who has easily proved herself the cleverest foreign music-hall artist in America had even seen, returns as a concert singer in a series of matinee performances. Mlle. Guilbert presents her entertainment under the caption of "Deux Siècles de Chansons," which includes French songs of two periods, about 1720 and 1850. The first are known as the "Chansons Pompadour" and the second as "Chansons Crinolines." They are folk songs closely typical of both French and English national character. The singer is as girlish as in the days when audiences stoned as she came on and went off. She still speaks with her shoulders and eyebrows, muscles and nerves. She is the same Guilbert who, long and lean, appeared with her black dress and her white collar, arms, singing words which most persons here did not understand, but of whose meaning her face and gestures left no doubt.

men was an excellent preacher and his services were in great demand for supplying the various pulpits around about Swansea. But when his eldest son Ben was only 7 years old the bread winner of the family was prematurely called away by the angel of death, leaving behind him a widow and four small children. Young Ben began to sing when he was about 5 years of age. At the age of six he was a member of a choir that competed for a prize at an Elstedford at Carmarthen. He started on the tonic solo and today he pays a high tribute to that system. At the Congregational church at Cambria as a boy alto; he never sang soprano. There was no organ in the church, therefore all the music, which included an anthem now and then, was purely vocal and congregational.

It was first intended that young Ben Davies should go to college and in due blossom forth as a D.D. for he had inherited the talents of his father as a preacher. He has often said, even at this late day, "To this day my mother is disappointed that I did not become a preacher. I sometimes extemporize a sermon to show her that I should have become a failure in that capacity and then friends console her with the remark that I often sing a sermon when I sing such strains 'Be Faithful Until Death' and 'Be Faithful Until Death'." As a clergyman wrote in one of the London papers: "We were not instructed in any sermon preached in London that day (Christmas) than the opening recitative and air 'Comfort Ye' sung—I had almost written gloriously by Ben Davies, and what I saw singing but elevated poetic speech?" All these words should be pondered by all aspiring young vocalists, yes, and even those of older growth. But to return to Ben Davies.

Ever since he was 10 years old he has earned his own living. Before becoming a concert singer he was a clerk in a store in Swansea, Wales, where he worked until he was 24. In 1873 he paid his first visit to London, as a member of the south Wales choir. It was at the age of 17 that young Davies suddenly discovered that he possessed a tenor voice. He then went to London where he studied at the Royal Academy of Music on the advice of the late Dr. Brynley Richard. He remained at the academy three years, at the end of which time he took the gold medal and a year later graduated with the highest honors. Other prizes he won were the one for "declamatory English singing" and the Parepa Rosa gold medal. Both of these were given by the Royal Academy. His first oratorio engagement was in 1879, when he sang the "Hymn of Praise." This followed numerous appearances with the most prominent English societies for at his first appearance he sang a fine success. After this his success grew until he was looked upon as England's greatest tenor and with this acknowledgment he first came to this country in 1892, when he was engaged to sing at the World's fair in Chicago. Critics proclaim him the greatest tenor now before the public and as such has always been looked upon both in this country and in Europe.

Mr. Davies appears in the Tabernacle on the evening of Thursday, March 22. He set sail for this country today. His tour will be under the direction of Henry Wolfsohn of New York. He will be heard with such important organizations as the Boston Symphony and Philharmonic Orchestras of New York, the Chicago and Pittsburgh Orchestras, as well as with the leading oratorio societies in the east and middle west. In his appearance with the New York Oratorio society with whom he is singing the role of Samson in Samson and Delilah.

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