

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. Douglass 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 as a trifle or damping it with faint praise, while the public is flocking to see it in large numbers. The music is of the Spanish type and exceedingly melodious.

Hugo Goritz, manager for Jan Kubelik, received word on Feb. 9 that the great violinist's wife had been visited by the stroke, which had left a little sister for the famous Kubelik twins. Kubelik was on his way to St. Louis when he heard the news, and celebrated 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 critics there condemning it as a trifle or damping it with faint praise, while the public is flocking to see it in large numbers. The music is of the Spanish type and exceedingly melodious.

Prof. Shepherd was intending to return to Boston from New York, but only remained there one day, which he spent in company with Arthur Farwell, one of the more 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 on the metropolitan. 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 noted, in rehearsal. 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 work into splendid shape, so that the Russian Symphony ought to make a notable presentation of it. This orchestra is composed of about 50 men, an ensemble capable of handling and 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 "Salomé's Invocation," by Henry F. Gilbert; and MacDowell's famous "Indian Suite." It will require perhaps 45 minutes to play this last number, and the concerto 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 the arrangement 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 Angelize 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 out American compositions, 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 difficulty 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 had 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 modern 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 is only one other orchestra 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 of every kind, good, bad and indifferent, and it seems that that singular creature, the general public, is ready to absorb it all indiscriminately, 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 the true in the music 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 performances, but 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.

MAHONRI M. YOUNG

Painter and Sculptor, 77 Hooper Block. Classes in Drawing, Painting, Modeling and Illustration. Life class for men Monday, Wednesday and Friday evenings.



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 Beethoven's voice was a deep red all the time he played the part of Svangail; 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 constituted the Bronislaw 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 Gewerkschaft, Dresden, this being the first time an honor has been conferred on a woman in Germany. Gertrude Steiner is a pupil of Prof. Florian Zayle, of Berlin.

Giovanni Cavardossi, 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, Debussy, Chadwick and Vander Stucken.

Fräulein Rosa Olszka, the opera singer, gave a concert last month in the Beethovenaal, Berlin, at which her voice showed that certain of her high notes were veiled because of the strenuous use she made of them. She sang a number of classical songs and "Annie Laurie."

Ossip Gabrilowitsch, 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 Armi di Egitto."

von Haase (care of Breitkopf & Hartel), Leipzig.

Carl Busch, of Kansas City, who is studying with Humperdinck in Berlin, has finished a number of new compositions based upon Indian musical lore. The first of these are seven songs, the text of which is taken from Longfellow's "Hiawatha." He has also completed a suite for orchestra, entitled "Echoes of the Indian," consisting of five movements, the fourth being an Indian love song and the fifth a fantasy with variations, and a fugue on an original theme of the Omaha Indians.

Joseph Hollman the noted Dutch cellist, recently heard in Salt Lake, who has been touring the country with Mme. Emma Eames on her late concert tour, since the close of which he has been playing a number of important engagements, has returned to Europe. Hollman closed his tour on Friday of last week, when he played in the White House at the invitation of President and Mrs. Roosevelt. He is en route to Monte Carlo, where he is to give a number of concerts with Camille Saint Saens. He will return to America next winter for a tour under the management of Henry Wolfsohn.

In a letter to a friend in New York, received last week, Maurice Grau imparted the information that his wife has been seriously ill for six weeks with appendicitis, and that owing to her condition the former director of the Metropolitan has been unable to leave Paris and go to southern France for the winter, as he had planned. Mrs. Grau has not been operated upon, and as her condition is greatly improved, it is thought no operation will be necessary. Mr. Grau said that, while his own health is far from good, he felt much better than for many months, and that he feels sure of his ultimate complete recovery.

In life, Chicago acclaimed Theodore Thomas as its favorite musical son; in death, Chicago has not only forgotten him, but all the personal relics of the great conductor have been removed from the art institute at the request of that institution itself. The institute and the Antiquarian society considered their artistic value too low to permit of retaining them in the Antiquarian rooms. In consequence of this decision, they 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.

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 "Craigy-Xos castle," the residence of Adeline Patti.

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

men he 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 broad 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 Elsteldford at Carmarthen. He started on the tonic sol fa and today he pays a high tribute to that system. At an early age he joined the choir of the Congregational chapel at Cwmwrt 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, it is said, distinctly congregational.

It was first intended that young Ben Davies should go to college and in due season 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 date, "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 been a failure in that capacity and then friends console her with the remark that I have a great sermon when I sing such strains 'If With all Your Hearts' and 'Be Faithful Until Death.' As a clergyman wrote in one of the London papers: 'Ben Davies, for a D.D. for he had inherited the talents of his father as a preacher. He has often said, even at this late date, "To this day my mother is disappointed that I did not become a preacher. 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