

Music and Musicians

It is at last definitely settled that the Tabernacle choir will not send 120 voices to enter the music contest at the St. Louis fair, a decision which will cause some regret, but not very much surprise. The obstacles in the way of the choir's taking part were the high insurance from the fair, the difficulty of selecting out of the whole body the voices wanted, of the funds, of securing the desirable leader from business of the fair, and the contest is set for July, one of the hottest months of the year in St. Louis, all dampened the ardor of the choir, and put a quietus on the project. It is not unlikely that it will wait the fair, but if it does, it will wait until October.

The program for the St. Patrick's day entertainment at the Salt Lake Theatre next Thursday evening, is being got into excellent shape under the direction of Miss Nora Gleason. All of the part-takers are being worked into the best of shape, and the audience will be a crowded house, the audience may be sure of an interesting evening. The program will be as follows: Grand march, "Eleven O'clock," Hall Duet for cornet, "Alliance," "Holloman," "Lullaby," "The Siren," "Victor Herbert," "National Airs of All Nations," "Greig," "Lange," "Euterpe quartette," "Minnabaha," "Bust," "Euterpe quartette," "Lullaby," "Mozart," "Cornet solo," "Sweetest Story Ever Told," "Stultiz," "Grand overture," "Maximilian Robespierre," "Lettorff."

Manager E. V. Church of the John Church Music company of Chicago is in town calling on local music houses, and is very busy. He reports business as very fair, both in piano and in sheet music. The endorsement of the Chicago orchestra is assured, as enough money has been raised to make this certain. Most of the money will be expended in the erection of an hall, and the remainder with the concert receipts will be set in the maintenance of the organization.

The lovers of good music will be pleased to know that Alfred A. Farland, the well known violinist, has been engaged to give another one of his delightful recitals in this city on April 1. Mr. Farland played here in the Congregational church just four years ago, and his performance was so successful that he has been heartily endorsed from both the press and public. It is expected that Prof. C. D. Schettler, the talented guitarist, who recently returned from Germany, will appear with Mr. Farland in the concert; as will also other well known local talent.

The long delayed bassoon, which has been looking for a home, has been found. It is now in the hands of Mr. Farland, and will be played at his recital. The value of the instrument is placed at \$100, and Mr. Farland is expected to be along a little later.

John Robinson will sing "Oh Lord, How Sweet the Sound" from the oratorio of Elia, at the morning service in St. Paul's Episcopal church.

St. Paul's choir is working hard on an elaborate Easter program, and expects to make a fine and successful effort.

Word from Chicago states that Mrs. Lane Thomas is making very favorable progress at the conservatory where she is studying vocal culture, and her friends will be agreeably surprised on hearing her sing when she returns home next month.

W. H. Daniels, secretary of Salt Lake Local 104 of the American Federation of Musicians, and Henry Klenke, manager of the Utah State band, have their choir together.

The soloist at the First Methodist church tomorrow morning will be Miss Stanley. In the evening Mrs. Lulu S. Ayne will sing.

It is estimated that 300,000 pianos are manufactured in the United States each year, and the question is, how long at this rate will it take to fully supply the demand?

Harold Bauer, the great pianist, will

be in this city March 23, and perform that evening, in the First Congregational church. A fine program is promised.

Peter's Mass in D major is being practiced carefully at All Hallows college for performance at the local St. Patrick's day celebration. The quartet is composed of Misses Roni and Sigrid Pedersen and Fathes Keldy and Fechner.

Prof. Anton Pedersen is officiating at the Tabernacle organ during the absence of Prof. McClellan.

Messrs. Willard Weihe and Arthur Shepard gave a recital with violin and piano last evening, at Park City, that was well attended and appreciated. The two artists will give a recital in this city later.

The music teachers who have made the Constitution-building their habit for so long, have been notified that their quarters are desired for commercial purposes, and they must seek other places to give instruction. So there is a general exodus, and the teachers are scattering wherever they can find official lodgment.

Mrs. E. E. Wood, assisted by choir and men's quartet, will sing tomorrow evening in the First Methodist church.

The following program will be presented tomorrow evening by Held's band at the Grand theatre concert:

Grand march, "Eleven O'clock," Hall Duet for cornet, "Alliance," "Holloman," "Lullaby," "The Siren," "Victor Herbert," "National Airs of All Nations," "Greig," "Lange," "Euterpe quartette," "Minnabaha," "Bust," "Euterpe quartette," "Lullaby," "Mozart," "Cornet solo," "Sweetest Story Ever Told," "Stultiz," "Grand overture," "Maximilian Robespierre," "Lettorff."

Miss Ellen Beach Yaw, she of the gazelle neck and high note, has returned from a tour abroad and has commenced another concert canvass of the west. So far as known Salt Lake is not on her schedule.

One of the most attractive members of the Metropolitan company this year is Miss Olive Fremstad, who, though of Swedish origin, might almost call Minneapolis her home. She is said to be a singer of temperament and unusual beauty.

Queen Marie Antoinette was Gluck's pupil when a young girl. Later, it was her strong support that enabled Gluck to carry out some of his most advanced ideas in musical interpretation and composition. The queen played both harpsichord and harp.

Queen Elizabeth was a highly skilled pianist on the virginal, and required her maids of honor to be able to sing and play on the lute. Her reign was characterized not less by the stronger qualities of statesmanship than by her patronage of art, literature and music.

Bands of strolling musicians, many of whom are blind and who sing Russian folk songs, are leaving for the Far East for the purpose of reminding the young soldiers of the exploits of their ancestors. These musicians always accompanied Russian armies in the olden times.

Announcement comes from San Francisco that Weber and Fields will part company at the expiration of the present season. It is further stated that there have been rumblings of quarrels for a good while past over differences in business and that the inevitable has finally come.

Mme. Calve has been engaged by Marcus Mayer for an American concert tour next year. She is guaranteed 50 concerts, at least 10 each month, and is to receive a lump sum of \$100,000 for the tour. In addition to the concert program she is to give one act of an opera each performance.

Yvette Guilbert is party in a suit before a Parisian civil court, brought by the German publishers of her book, "La Vierge," for breach of contract, on the ground that Mlle. Guilbert did not write the book, but paid Arthur Byl \$700 to do the writing, thereby depreciating the commercial value of the book.

A recent report regarding Richard Mansfield is that he proposes to make an elaborate production of "Parafal" next year, appearing in a dramatic version of the opera and playing the title role. Mr. Mansfield says that he does

CLASS OF CHOIR LEADERS AND TEACHERS.



Top row, reading from left to right: Andrew Benson, Bryan, Ida; J. C. Bennett, Holden, Utah; J. W. Pearl, Randolph, Utah; Eddie Dutton, Oak City, Utah; Edward Olsen, Star Valley, Wyo.

Lower row, from left to right: Avery Bishop, Hinkley, Utah; John Nielson, Woodruff, Utah; Edwardina Parry, Mantle, Utah; Otha Shipp, Salt Lake City; J. A. Murdoch, Heber City, Utah; C. J. Stoddard, Richmond, Utah. Director Stephens occupies the center space, in front of the two ladies.

This picture represents the first group of young musicians in our community who have taken up in earnest the study of teaching singing classes and choir conducting. It is the first organized attempt on the part of Prof. Evan Stephens (by far the most successful class organizer and teacher in our community, and doubtless one of the most successful in the United States) to turn out representatives to carry on his work—precisely as he does it—in the outer stakes and settlements beyond his immediate and personal reach.

These young students have day after day, and lesson after lesson, considered every point of organization and method of workings in the large class system that has done so much to advance the masses of our people in singing during the past 25 years. There now remain for them but the inspirational effort and broader experience to enable them to duplicate their teacher's work in their various fields.

Most of them have been specially sent here by the enterprising people whom they represent, and who are awaiting their return to set their whole musical machinery into motion. Only two or three are studying entirely upon their own resources, and these will hold themselves in readiness to accept any promising field of labor that may open up for them. As there are constant applications made from various stakes to Prof. Stephens for just such talent, there is no doubt of their being very soon employed, to their own advantage and that of the communities into which they will throw their energies. It is to be hoped that many others will follow their example, until the number of our efficient choir leaders may be counted by the thousand.

Not intend to follow the exact outline of the libretto, but will introduce into his production incidental music from the Wagner score.

Her Corried has won his suit against the Munich writer, M. G. Conrad, who wrote that Herr Corried was "a thief and a scoundrel." The Munich court has ruled in favor of Herr Corried, and the Munich 58, Vienna 53, etc. "Lohengrin" was sung 279 times, "Tannhauser" 273 times, etc.

The famous composer of La Tosca, G. Puccini, has been sued by a young Italian woman in Turin for defamation of character and for breach of promise of marriage. For two or three years past the maestro and the lady have been friends, and over 1,000 letters, written by the composer to his lady love, are in the hands of the lady's counsel, John Gwynne of Turin.

The last number of the Bayreuther Blatter reports that the annual number of Wagner performances in opera houses of Germany is steadily on the increase. In 1903 there were sixty-seven more than in the preceding year. Berlin led last year, with sixty-eight performances; Dresden had fifty-nine, Munich 58, Vienna 53, etc. "Lohengrin" was sung 279 times, "Tannhauser" 273 times, etc.

London journals make serious mention in their music notes of an "American vocalists" who, we are told, "has gained considerable fame in the United States for her imitation of the tones of a violin." The note adds that one of the pieces she sings in this fashion is the intermezzo from "Cavalleria Rusticana." It is from such information that Europeans "size up" our musical culture.

During the month of January twenty-seven different operas were performed at the Royal Opera in Dresden. The prices for seats vary; they are highest on Wagner nights when they range from 25 cents to \$2. At the Imperial Opera, in Vienna, during the same month, twenty-four different operas were sung, and at Munich fifteen. Frankfurt gave nineteen operas, Cologne twenty-two, Hamburg twenty-two, Breslau twenty-four.

According to the London papers which have reached here, Miss Mahel, the pretty American, has just won her way into the affections of theater-goers in London. Miss Gillman is playing the leading feminine role in the new musical comedy, "Amorelle," which was brought out less than a fortnight back at the Comedy Theatre in London. All the London critics speak highly of Miss Gillman's work in her new role. Willie Edouin, formerly well known as a comedian in this country, has the principal male role.

Salt Lake will not see Patti on her return to San Francisco. Neither will it hear her. In all human probability her "last farewell" in Zion will ever stand as a matter of recorded history. But not so with San Francisco, as Manager Grau said last week that he is really arranging for a return trip to the Golden Gate City, where he will book her for several more performances, which causes the editor of the Dramatic

The season at the Metropolitan Opera House, which came to a close last week, was not successful, excepting in the instance of the "Parafal" production, which was not included in the list of performances supplied to the regular stockholders. All through the winter there were murmurs of dissatisfaction, not alone on this account, but by reason of the mediocrity of the representations of the other operas. Manager Corried did not bring forward a single singer of sensational value, and he made no revival which in any sense surpassed those of previous seasons. The prima donnas and tenors upon whom he relied most strongly, proved failures, including Mme. Calve, Mme. Akte and M. Naval. Caruso alone gained distinction during the season, but even that was of the milk-and-water sort. For the first time on record in any country, "Faust" was a failure in the Metropolitan repertoire. As "Parafal" is again to be the one great feature of next season under the Corried direction, it is apparent that the subscription list will not include the names of all the present holders of privileges at the Opera House.

Within the past week Henry W. Savage has suddenly arisen to a position of very great prominence in the world of theatrical management. His career has already been marked by such unbroken and notable success that many persons had regarded him as a marvelous combination of sagacity and good luck, but he had not shown any indication of a desire to be more than a producer of entertainments. Now, however, by the acquisition of theaters and the extension of his lines of operation to England and Australia, he has placed himself in direct competition with the greatest interests in the world. A few weeks hence Mr. Savage's "Prince of Pilsen" will be on exhibition at the remodelled Shaftesbury theatre, London, and his other enterprises will follow from time to time as circumstances may suggest. Later all these works will go on to Australia and New Zealand by arrangement with George Musgrove and Frank McKee. All this goes to show what a really "independent" manager may accomplish by making no direct affiliations, yet seeking no antagonisms.

are running along at about the rate of those drawn by "Ben Hur" and "The Sleeping Beauty and the Beast," which works hold all Broadway records.

Henry Miller brings "Man Propose" to the Hudson theatre next Monday night for an indefinite run. This actor is a warm personal favorite in New York and always sure of a cordial hearing.

Wilton Lackaye is rapidly recovering from the severe injury he received three or four weeks ago in the wheat pit scene of "The Pit," which very nearly caused the loss of one of his eyes. The escape from such a calamity is particularly gratifying, for the stage at this period could ill afford to part company with an actor of Lackaye's power, intelligence and capacity. LEANDER RICHARDSON.

How Richard Strauss Looked When He Landed

RICHARD STRAUSS, the German composer and conductor, whose compositions have been described as the only living issue in music, has arrived in New York, says the Sun. At the outset, to prevent any misunderstanding and to please Herr Strauss, it should be said that he is not the "waltz king." This Herr Strauss doesn't like to be mistaken for his namesake and he showed it when a green reporter got them mixed.

Those who went to the pier to meet the distinguished composer, saw a man about 40 years old, not very tall, and neither very stout nor very thin, with fair hair and a light moustache. He wore a long coat with a great fur collar and a wide-brimmed slouch hat. The other most noticeable part of his dress was a flannel shirt with vivid blue stripes. The couple would not be picked out anywhere by their appearance for distinguished musicians. It is Herr Strauss' first visit to this country and the trip over was uneventful, except for the extremely rough weather which most other transatlantic voyagers have encountered for weeks. The Moltke ran into northwesterly gales, which created the ship forward with ice, and Herr Strauss kept much to his room. The steerage passengers were under hatches practically throughout the trip.

much greater than writing a symphony. "Yes," said one inspector, "maybe for you, but not for us. We like it." There were no musical nabobs at the pier to greet Herr Strauss. He doesn't speak English, but through interpreters and between very looks at the inspectors going through his baggage he talked with reporters. He said that his first impressions of New York were "of interest and curiosity." He liked to travel and wanted to see this country. He offered no remarks about our tall buildings.

Herr Strauss impressed his interviewers as a very practical person. Speaking of his work he said: "I do not take the public into consideration in my compositions. Every new work is only a new problem, a new step in the development of my art."

He also said that he likes to walk and to describe the events of life in his music. He brings with him a bundle of batons, all of which he cut in his strolls in the woods near his home. He also brings a new music problem, a symphony, which he has called "Domestic." It is a representation, in music, of how he spends one day at his country estate. The music portrays the bringing on of the coffee at breakfast in the morning, a ramble through the woods, the author communing with nature, luncheon at a game of skat (the great German card game) at night. Herr Strauss also brings his own cigarettes, but no cigars. He says he smokes a special brand—a mild cigar that the Emperor William also smokes—but he doesn't expect to have any trouble in getting the same cigars here, as his friend, Herr Corried, smokes the same kind.

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GROUP OF SALT LAKE FAIRIES. Little Folks Who Will Sing at the St. Patrick Day Entertainment at the Theatre on March 17.