

Music and Musicians

bridges, respond so sharply and sympathetically, that if the sound is sufficiently prolonged, there is said to be actual danger of a collapse.

SHARPS AND FLATS.

Francis Wilson and his company began rehearsal of his revival of *Erminie* at the Casino Theater next week.

"Arthur Pryor's Band 1934 tour now booked at the James R. Barker, New Amsterdam Theater building, New York," is the announcement seen in the Metropolitan papers.

It would appear to be the aim of the presario Concord to give New York as well as the other cities the Metropolitan opera company will visit an opera season that will make an impression. In New York, of course, interest will center in the "Parsifal" production, and among the announcements issued from the Concord offices is one to the effect that single seats for that performance will cost \$10, with a rebate of \$3 for season subscribers. The performance will begin at 8 o'clock. At 7 o'clock there will be an interval until 8:30 o'clock for dinner. At 10 o'clock there is another intermission, and the opera will end at 11. Then the performances are to be given on Thursdays, not an opera night. That will tend to make the public that goes to hear "Parsifal" still more special in its character. The orchestra at the Metropolitan never has numbered more than 65 players. This year 50 will be employed. The chorus will contain 125 persons instead of 85.

Nordica, together with the Metropolitan Opera House Symphony orchestra, conducted by Duss, Madame Pisk, the contralto, and Franko, the violinist, will be at the Tabernacle, Oct. 14. The final arrangements have been made, and this immense attraction will visit Salt Lake as at first announced. This combination of artists will make a red letter event in Salt Lake's music history. Either one of the artists or the orchestra alone would be a big attraction, but when combined, the result will be of extraordinary importance. Trains

Mr. Arthur Shepherd. The affair is to be by invitation only. Miss Robertson has been here only about two months, but comes very highly recommended from Chicago.

It is pleasant to note that Willard Christopherson, who has just returned from a three years' mission to Norway, has promptly resumed his place among our musical forces. Mr. Christopherson, one of the best of our basses, has just been appointed leader of the choir at Farmer's ward, and it is not unlikely that he will act as assistant to Prof. Stephens in Tabernacle choir work ere long.

Young Mr. Phillips, the possessor of a promising tenor voice, was specially commended for his solo singing during the recent Improvement association conventions.

Prof. Stephens has set the music to a new arrangement of Parley P. Pratt's stirring hymn, "The Morning Breaks," and did the work especially for the two Pratt boys, Wood and Noel, and they will render it tomorrow night in Forest Dale.

A breezy letter from a Salt Lake girl now in Berlin, gives the musical editor the following items:

There are many Utah students here at present, but within a few days some of them will leave. Among them will be Prof. H. S. Goddard, wife and son, who go to London; also Mrs. Clark and her daughter, Arville, who either go to London; Miss Mattie Reed and Miss Joyst from Ogden are doing excellent work, and have decided to stay here. Miss Judith is studying with Madame Correll, who thinks she has a very bright future. Mr. Walter Wallace, from Salt Lake, who also is studying with Madame Correll, will leave for home soon. He sings admirably, and is at present conducting the latter-day Saints choir here. Mr. Hugh Douglas is in Paris studying with one of the best professors of music, and it is reported that he is doing splendid work. Mr. C. D. Schettler, from Salt Lake City, is studying guitar and cello, and is making good progress. His brother Herman is doing well with his violin.

A few days ago there was a great concert in the Philharmonic hall for the school children and through the kindness of one of the directors, all the Utah students were invited. I have never seen such enthusiasm. The German children are very musical, much more than some of our grown people at home. Such artists as Hekking, the great violinist, and Heilmann, the great bass, appeared. The concert was held on Wednesday at 12 o'clock noon, and the other at 4 p. m.

The Utah students meet often at each others' places of abode and spend many pleasant evenings. But if they remain out after 10 o'clock, they must have their candle, matches and keys with them; because at that hour all the gates and doors in the city are closed, and the lights in the hallways are extinguished. All private parties and entertainments here must cease at 10 p. m., as no noise of any kind is tolerated or permitted after that hour. A good law, "nicht wahr?"

Most of the Utah students live about 100 steps up in the air, and when you come down and down six or eight times a day, you have almost performed a good day's work.

When you go to see grand opera here, you must check your hats and coats before you are admitted, and if you want to know what is going on, you must buy a program; they are not given away here, as they are at home. The orchestra at these performances consists of from 50 to 70 pieces, and the music is glorious.

Yesterday's organ recital in the Tabernacle was one of the most brilliant ever given in the hall, and delighted the large audience gathered to hear it. The majestic qualities of the great instrument were displayed to advantage in the Faust and Widor numbers, and a marked feature in their performance was the pedal execution. The final movement of the Faust Introduction is a varied orchestral treatment, principally in the woodwinds, and the peculiar tonal qualities of these instruments were characteristically reproduced by Prof. McClellan.

Tocata from Widor's symphony requires an immense technique and dynamic force on the part of the performer, and the organist was equal to the demand. The Transcription from Jerusalem the Golden Gate marked satisfaction, not only because it is a popular composition, but because of the varied registration and obligato treatment required in presenting it. For the same reason the Annie Laurie number made a hit.

The cello numbers by Mr. Nettleton showed skill and intelligence in performance, but it was disappointing in that the accompaniment was not so well covered up the fine work of the solo instrument.

Private note from Chicago states that Lizzie Thomas-Edward, who arrived there recently, received some very warm plaudits from the musical people there on the quality of her voice. A number of the leading voice trainers offered to take charge of her and to conclude her course in a short time at reduced rates, on account of the high character of her talents.

Dr. A. Brodbeck, director of the Salt Lake Conservatory of Music, announces that they will give a musicale each Sunday from 4 to 5 p. m. at the hall on East First South, formerly occupied as St. Mark's schoolhouse. Miss M. Larius will be the soloist tomorrow.

Miss Margaret M. Robertson, a pianist of whom excellent things are said, will give a recital at the Theater Monday evening at 8 o'clock, assisted by

To me Thy sweetest I would bring forth fruit: Fulfill the promise of the early year: And crown each autumn-time with harvest cheer."

This is followed by a dainty ladies' chorus called "Prophetic Promise," answering the solo with the words: "O desert land prepare for mirth. Thy day of joy is near at hand," etc.

Fortelling the arrival for its rescue of the oppression driven and God-led pioneers. At the close of this is heard the "Song of the Teller's" or "Pioneers" (male chorus). Then grows and swells up the full chorus to the words:

"Up from their narrow beds the sparkling hills And rivers rise, to lave the Desert's breast. And at their magic kiss the barren hills And vales burst forth in verdure's glory dressed," etc.

This continues in a pean of praise to the heroes who redeem the desert by their toil, ending with the words: "Hail ye! who, under God, devise and plan Thus to redeem the earth from barrenness."

May your posterity while earth to man Administers—enjoy the fruit, and bless Your honor'd names, sweet rhyming them as those Who made the Desert blossom as the rose!"

The voice of the Desert is then heard,—this time in joyous tones.

"The spreading streams unloose the bands of death And life springs forth throughout my vast domain; And with life joy and industry, the hum Of stirring progress in harmonious song Drowns out the wail of savagery and grief."

The blessed chain of giving is complete. God gives the mountain snow to crown his crest; The mountains give it to the rushing stream; Man gives to me the stream to woo to life.

The myriad treasures in my bosom hid; And I to man, with grateful lavish hand Give all I own; while he unto his God Gives heartily thanks in prayer's and song's of praise and devotion."

The "finale" in which the solo voice and full chorus vie with each other in expression of divine praise, then crowns the work, fittingly ending with the words:

"While ours the Sun and limpid stream That run 'Thine be the Glory! O Eternal One!'"

Man, we do not hope that some day, when time, the means of publication, and the labor of learning three such difficult and ambitious compositions can be furnished, we may have this work of Utah irrigation music (McClellan's, Stephens's and Stephens's) all turned loose upon us in our matchless musical auditorium, the Tabernacle?

Music and Drama in London

Pinero's New Play—The Frohman of England Comes to This Side—"Dolly Varden" Gets a Check—Gillette's Huge Royalties.

Special Correspondence. London, Sept. 16.—Probably no one familiar with the ways of Arthur W. Pinero is surprised that, although the dramatist's new play, "Letty," is announced for production before the end of the month, the public has been allowed to know almost nothing regarding its character. And this too, in spite of the fact that the piece in which the foremost of English playwrights breaks his two years' silence is being awaited with more impatience than any other item of the coming season's program.

Mr. Pinero has authorized the announcement that "Letty" is an original play in four acts and an "epilogue," but whether it be a drama, a comedy or a tragedy no one but its author, and those headed by Charles Frohman—who are engaged in its production, can tell. This, however, is Pinero's little way. Having almost invariably put in a year or more of the most painstaking work on a play and polished it up to the last degree, he then makes it his business to guard against any and all circumstances which might tend to prejudice its reception. And among those he reckons advance knowledge as to his play's scheme or character on the part of the public. It will be time, he thinks, for play-goers to be informed on these points after he has rung up his curtain for the first time.

Mr. Pinero doesn't go, so far as to keep secret the names of those who are to interpret his plays, and so, we know that in "Letty" the playwright

create the part of "Iris." This, however, is only one of many respects in which the play of "Mrs. Tanqueray" plays the desert when he has a play for production. From the moment that a piece of his is put in rehearsal at a theater, Mr. Pinero practically assumes the management of the playhouse, and after that not only the doings on the stage but those throughout the entire building are carried on according to a definite system. Actors say jokingly that the playwright even fixes the time at which the mats in the front lobby shall be shaken, so resolute does Pinero carry out his creed that a play is a delicate organism and to be affected for better or worse by the most trifling circumstances.

Frank Curzon, the London theatrical manager who sailed for the United States the other day for the purpose of buying American plays, is now the presiding genius of six important "West End" houses, and is beginning to be called, "The English Charles Frohman." It has been rumored, too, that there is likely to be considerable competition between Curzon and the head of the theatrical trust for supremacy in the London field, and the English impresario is supposed to be desirous while in the United States, of coming to some agreement with Mr. Frohman's rivals there—the better to make it warm for him on this side of the water. If there is anything in these reports Curzon is likely to prove a formidable opponent, for he has been successful in rather a striking way. A few years ago, he was just an ordinary actor, with hardly a penny-piece in the world. He didn't set out from the first to be a theatrical manager either, his first po-

Curzon was keeping an eye out for other promising things, and he found some. It was he who produced "A Message from Mars," and also "The Chinese Honeymoon," which will soon be played for the 800th time at the Strand theater.

Curzon now has leases of the Avenue theater, the Strand, the Prince of Wales, the Criterion, Wyndham's and the Comedy, where Clyde Fitch's "Climbers" is to be given next Saturday night. His last London production was "Glittering Gloria," the farce by Hugh Morton, who wrote "The Belle of New York."

The authors of "Dolly Varden," the American opera which will reopen the Avenue this month, are the latest to discover that the title of their piece has been copyrighted in London already. Unless some arrangement can be come to with the owners of this copyright, the piece in which Lulu Glaser scored will have to be renamed for London.

For the second time, Robert Taber, the American actor, is about to try management in London. He will begin business with a new play which has been written by C. M. S. McLellan, "Hugh Morton," and in which Miss Lena Ashwell will be leading woman.

Perverse behavior on the weather's part having brought the outdoor season to an untimely end, London theatrical managers are preparing to take prompt advantage of their opportunity, and in consequence everyone connected with the stage here is full of business. Not least the playwrights fortunate enough to be among the "accepted." The list of these includes the names of Louis N. Parker, who provided E. S. Willard with "The Final," Haddon Chambers, whose "Tyranny of Tears" landed him in the front rank of comedy writers, Henry Hamilton and—Maxim Gorky. Not that the Russian playwright is in London, the latest piece, in which he paints the horrors of a night "shelter" in the czar's domain, has just been translated by Laurence Irving, who recently adapted Sarau's "Dante" for distinguished father's use, and under the title "The Lower Depths" will be presented in London shortly. Louis N. Parker has "collaborated" once more.

This time, however, he is in especially good company, no less than that of W. W. Jacobs, the short story writer who has lost little if any of the renown brought him by "Many Cargoes" sev-

eral years ago. The play which these partners have produced has not yet been named finally, but it is to be the right at the Adelphi sometime next month. The new piece by Haddon Chambers has been in Arthur Bourchier's safe for some time, but the success of the production of Mrs. Craig's play "The Bishop's Move," has led to its production being delayed somewhat. Bourchier has now decided, however, to give it on the 22nd. The piece is called "The Golden Silence," which more or less explains its theme, and the east playing it will include Frank Mills, who used to be Mrs. Leslie Carter's chief "support" and Jessie Bateman, the original heroine of "A Message from Mars" in America.

Perhaps the indignant reproaches of the London critics will spur Clyde Fitch on to write as good a play as he is suspected to be capable of writing. "The Climbers" has met a chorus of disapproval on the ground that it is tawdry, theatrical, and trivial. The Londoners, however, who it should be remembered are not English when spoken with an English accent.

Not the least interesting fact about the coming production of the chambers play at the Adelphi will be the appearance in an important part of Miss Dorothy Grimston, who is the daughter of Mr. and Mrs. Kendal. Evidently the young woman has inherited no small part of the dramatic ability of her famous parents, for this chance has come to her after only a few months' actual experience of the stage. Instead of joining her parents' company, Miss Grimston elected to make her own way, and she joined Bourchier's company to play the smallest of parts, Haddon work, good looks and a graceful presence, however, helped her rapidly up the ladder.

Evidently increased royalties are about to flow into the pockets of William Gillette as the result of the presentation in the English provinces of his version of "Sherlock Holmes." A number one company has been on tour with the piece for over a year, but now two more troupes are being organized to play the detective drama, and it is possible that even a fourth will be sent out.

Lillian Blauvelt returns to England the middle of October and soon after begins a tour of the provinces. Sarasota will make his reappearance in London at two recitals on Oct. 19 and 25.

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LEWIS A. RAMSEY, Who Was Appointed This Week by Governor Wells to Fill a Vacancy on the Board of the Utah Art Institute.

Lewis A. Ramsey has been appointed by Gov. Wells to fill a vacancy on the board of the Utah Art Institute, being one of the four artists on the board. Mr. Ramsey returned from abroad last June and was first recognized by being named as instructor of art in the L. D. S. university. During the summer he has been devoting most of his time to studying Utah scenery and painting portraits, one of his sister, Miss Emma Ramsey, and another of Mrs. N. W. Clayton having attracted much attention. Mr. Ramsey, while in Paris, he took the highest honors of any foreigner in the school. He was also commissioned to paint portraits of the Baroness Oppenheim, Mrs. Gardiner, a famous singer, Mrs. Carol and Miss Lillian Judge the fiancée of Mr. John W. Young. Mr. Ramsey was not born here, but his parents moved to Payson from Illinois when he was a mere lad, and the family home is still there. He was educated in the Payson schools and later attended the B. V. Academy at Provo. In '25 and '26 he was in Boston studying art and from there went to the Smith Art academy in Chicago and then to Paris. In addition to his work in the L. D. S. university, he has organized two private classes in drawing and painting.

will have the assistance of Miss Irene Vanbrugh, whose value to his "Gay Lord Quex" was untold. Of H. B. Irving, fresh from his striking success in "The Admirable Crichton," and of Dion Boucicault, whose work in Pinero's "Letty" was admirable. Incidentally, Boucicault is Irene Vanbrugh's husband.

Pinero absolutely insists upon personally selecting every member of the cast by which a play of his is given, and he seldom makes a mistake, though most of the critics thought he made one in selecting Miss Fay Davis to

"The ashen hue of death o'er spreads my face! Thriving, thriving, thrives, consumes my Spring, showing 'tra and warmth but mock their promise fair! Of summer harvest with dead, scorched leaves. And I remain a Desert!—Gilded round With snow-clad mountain peaks, and rushing rills, All offering moisture, could I lift and drink The nectar wasted at my very feet. O God! Deliverance! My Great Creator, send