



MUSIC AND MUSICIANS

SECY L. A. MATTHEWS of the local musical union, is in receipt of a request from Col. A. R. Stewart, manager of the next G. E. national encampment to secure enough military bands in the state and southern Idaho to supply the needs of the encampment for martial music, as the chief delegates will not bring with them a sufficient number. Employment will be guaranteed for every good musician here, but they will not be enough, so recourse must be had to outside sources. However, none of the best regimental bands in the east are to be brought to Salt Lake and perhaps the West Point band, Secy. Matthews has opened correspondence with outside organizations, and will have the matter well in hand by spring.

Manager E. A. Grant of the Colonial theater has invited the Salt Lake Festival and the Salt Lake Male chorus to give a concert at this theater Sunday evening, Feb. 28. Squire Coop, the director of the Colonial theater orchestra, and who is also the director of the choruses, will have charge of the program. Mr. Coop will increase his theater orchestra to 30 men and will add the festival chorus in presenting "Pavillon" by Max Bruch. This work will require about 20 voices, and there will be a short miscellaneous program of orchestral numbers. The Salt Lake Male chorus, which took the first prize at the recent intercollegiate will render two numbers. Miss Edna Evans will sing the soprano solo in "Pavillon" and Mr. Horace S. Fudge will take the baritone part. Both these organizations have been working hard the last two weeks in preparation of this event. Mr. Coop is now arranging the numbers for the first part of this program which will shortly be announced.

Arrangements have just been completed by Prof. C. Graziani, who is planning his greatest concert in Europe, New York, Boston, Chicago, etc., for a concert on Monday evening, March 22. Graziani will bring a great treat to music lovers of this city, said Mr. Brines, the local vocal teacher, when he was informed of the coming of this great artist. Just Graziani has been for 12 years in the public, four of which his name has been prominently identified with the advancement of pianoforte music in this country and where he is acclaimed by every critic of prominence. He is a pianist whom no student was allowed to let go by without seeing and his coming recital cannot but be of interest and inspiration to students and musicians.

The Australian society and the Welsh people of this city are endeavoring to give Daniel Beddoe, the well known Welsh tenor, to visit Salt Lake from Denver where he is now staying under the auspices of the Denver chorus.

Arthur Shepherd is professor of piano in the New England Conservatory of Music in Boston.

Organist E. P. Kimball of the First Methodist church will celebrate the second anniversary of his appointment as the evening of Sunday, March 14. To a special musical program.

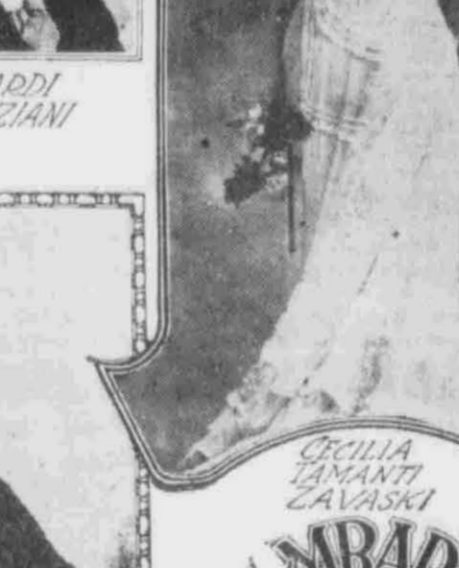
The Chicago Symphony orchestra will be in this city May 19 and 14, when they will appear in the Tabernacle under the auspices of the choir, with Myrtle Evelyn as the pianist. A local choir will participate in the concert to the extent of giving away four pianos to the holders of tickets bearing fortunate numbers.

In the First Congregational church services morning, the greatest will sing "No Shadows Yonder," from Gault's "Holy City." Mrs. A. S. Peters, the soprano, will sing as the offertory. "These are they that passed through the great tribulation," by the same composer. Organist Tracy Cannon will play as the prelude, an Adagio by Liszt, as the offertory, and for the postlude, one of Bach's chorales.

Rehearsals for the annual St. Patrick's day musical entertainment in the Salt Lake Theater, are being held Saturday and Sunday afternoons. Miss Gleason is drilling 300 children, 50 girls and 50 boys from St. Ann's orphanage, and the remainder from St. Mary's and St. Patrick's parishes. The children are to appear in a wide variety of songs and dances, a number of them local, and will be assisted by well known local professional talent. No more applicants for places on the program will be received after tomorrow.



ALESSANDRO MODESTI



GERARDI GRAZIANI



GIUSEPPE PIMAZZONI



GIOVANNI MARTINA



ESTER FERRABINI



CECILIA LAMANTI ZAVANZI



DOROTHEA FRAU



EUGENE CANTAN



ANGELO ANTOLA



ARDIZONI-TOSI



DOROTHEA FRAU



EUGENE CANTAN

TEN ARTISTS OF THE LAMBARDI OPERA COMPANY.

At the Colonial Theater, Four Nights, Commencing Wednesday, March 3.

The Lambardi Grand Opera company is composed of 115 people including six sopranos, three tenors, three baritones, three basses, one buffo basso, 17 minor principals, a chorus of 40, orchestra of 30, carries complete scenery for all productions. The company travels by special train, of three baggage cars, two Pullman, four tourists and diner from Los Angeles to St. Louis.

The orchestra of 30 instruments is under the direction of Algeo Dacchia and Edoardo Lebogotti, two of Italy's most famous directors. The first was a favorite pupil of Mascagni and the latter a composer of note. The stage

is under the direction of Giovanni Baravelli and Riccardo Perovich. The entire company is under the supervision of Mario Lambardi and under the business management of Sparks M. Berry.

Eugene Cantan is declared by San Francisco critics to be the only logical successor to Caruso. He is the possessor of a lyric tenor voice, full of thrill, a voice unusually musical in the high range. He is a thorough actor and very magnetic. Giuseppe Pimazzoni, baritone, has a voice of beautiful tone quality which he uses to good advantage.

Dr. Trovatore, the second offering of

the Lambardi Grand Opera company, will be given with a cast composed of Alessandro Scablirini, dramatic tenor; Elvira Campoli, dramatic soprano; and Leo Lombardi. One of the big sensations of the opera season will be Dorothea Frau, mezzo soprano, who has a marvellous voice, full of color and warmth. In fact it is safe to say that there are only two such voices in the world, Schumann-Heineke and Dorothea Frau. She will also be heard in "Carmen," Friday night, with Eugene Cantan. Angelo Antola, baritone, will be the tenor in "Carmen." He has a voice of rare beauty that thrills through and through. He appears here in "Carmen" and the prologue from "Pagliacci." "Rigoletto" will be given Saturday matinee with Alessandro Modesti, baritone as Rigoletto the buffo. He is

from the Royal Theater, St. Petersburg and is under contract for one year only in the United States. He is the premier baritone of his organization. For many years he was singing opposite to the great Tamargio. Gerardi Graziani, leggendary tenor, who will be heard in "Carmen" at the theater on the first night at the theater when all of Puccini's masterpieces were given recently. Paolo Walman, basso as Sparafucile, completes the cast of "Carmen." He is a giant in size and will recently won the La Scala in Milan.

Cavalleria Rusticana and Pagliacci, the double bill will close the first grand opera engagement, Saturday night, March 6.

Another soprano, Ardizoni Tosi will be heard in Cavalleria Rusticana.

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SHARPS and FLATS

Reginald de Koven, the composer and writer of the New York World, composed his first song, "Margaret Day," while he was a student at St. John's College, Oxford, England.

The New York Catholic Oratorio society, on its fifth annual appearance Sunday evening, April 25, will give

for the first time the oratorio "Paradise Lost," by the French composer, Theodore Dubois. The conductor will be William E. Haasche, professor of music at Yale.

Dr. Naylor's new opera, "The Angels," which won the prize offered for the best work of an English opera composer, made a hit on its first production in Covent Garden, London.

A company is being organized in New York to advance American opera through a school to be established to train native singers, musicians and composers, and to give opera generally in the English language. To provide funds to carry out this plan, a large explanation is proposed with a large number of non-assessable shares.

Miss Sembrich gave a farewell appearance in the Metropolitan opera house recently, when she was presented with a pearl necklace and a watch from over 1,000 persons. In ad-

Evans: "In Kahne," Grieg; "Caele," Richard Strauss; "Mein Leben ist Gruen," Brahms; "Belshazzel," Frank van der Bocken; "In Mitte des Bales," Tchaikovsky; "Zaregnum," Strauss; "Der Nussbaum," "Ich groe nicht," "Waldesgesprach," Schumann; "Viele Chanson," Bizet; "Neil," Gabriel Faure; "Martina," Leonavallo; "Wolflieht," Walter Hammer; "There was an Ancient King," George Harrison; "Damon," Max Strango; "An die Musik," Schubert; "Der Brkoning," Schubert.

"CLOSE SEASON" FOR SOME MUSICAL PIECES

THE London Telegraph thinks there ought to be, in the interest of regular concert-givers, a "close season" for the following pieces in that conveniently shows what one must sing or play in London to please the audience-

day congratulations containing more or less humorous representations of the chief characters in his works, such as "Don Juan," "Don Quixote," "Salome," and so forth.

In conversation he is not like a musician, not only because he is scrupulously neat in his dress, but because of the type of his face. No composer of any eminence before him has been blessed with an art which appears to the senses and the emotions as well as to the brain. This kind of criticism of a composer is also a comparatively new thing in the history of music. Another characteristic which is supposed to be unusual is the extreme regularity of his habits, which is partly the result of choice and partly of a severe illness in his early youth, which has always forced him to be exceedingly careful; even in such a trifling matter as the smoking of cigarettes he is as regular as clockwork. When he is in his country house he retires immediately after a light breakfast to a summer-house at the end of the garden, and writes short of an earthquake will dislodge him before the mid-day meal. These few lines are of his composition and he writes out his sketches in his study in Berlin, working every night, when he is out at the conductor's desk for three or four hours. His manuscripts are all indications to his critics. Their production and revision are the joy of the engraver.

See Tracy Y. Cannon about his special recital given at the First and Sunday school orchestras, studio 615-16 Templeton Bldg.

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STRAUSS'S HOME IN BERLIN.

RICHARD STRAUSS'S home in Berlin is described by the London World.

His flat in Berlin at once shows him to be in sympathy with all that is modern in the decorative arts. The schemes of color which he likes bear a curious affinity to those which can be discovered in his scores. There are a good many combinations of hues which others would call weird dreams, but that they are original and devised with almost unvarying cleverness there is no doubt. The walls are covered with products of the most successful schools of modern Germany. When the present writer last saw his drawing-room the most striking object was a picture of Moses (the life-size of Paganini and Thibet, both modeled, in which the wildest reds and yellows abounded). In other respects he shows himself to have a fine taste for medicinal (German) decoration, the dining-room especially being full of his power and Bohemian glass. One thing of which he was especially proud was a set of metal plaques representing the story of Peterkin, which a Dutch admirer had sent him, and first directed his attention to the story as a possible subject for an opera. Like most modern flats in Berlin, his apartment possesses spacious balconies, and there is also a loggia where in warm weather he does a good deal of work. The house is not far from the Tiergarten and he walks through the park to the opera house with unvarying regularity when business calls him to the opera. In the forenoon, the walls of his study are covered with pictures by his artistic friends of what may be called topical interest—New Year and birth-

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