

Music and Musicians

UNDER the heading, "A New Composer from the West," Everybody's Magazine for October pays the following tribute to Prof. Arthur Shepherd of this city:

"Within recent years there has come into existence in a territory which easterners are somewhat in the habit of regarding as of indifferent artistic consequence, a creative musical spirit which has already proved its vitality in works of notable energy and individual power. One of the most recent products of what one may call, roughly speaking, the western school of musicians, is Mr. Arthur Shepherd, a young musician of Salt Lake City, whose Opus 2 (No. 1)—a 'Mazurka' for piano—has just been issued by the Wagon Press. Mr. Shepherd is, as has been said, a young man; yet his work betrays a technical maturity and confidence that would be noteworthy in a much more experienced writer. We have seen none of his works in the larger forms. Whether he could construct an orchestral work of important dimensions with the finish and symmetry that he displays in putting together his smaller piano works remains to be seen; but unquestionably he is a composer with a singularly firm grasp of the essentials of musical form, in the fundamental sense, and it is probable that he is able to handle designs of wide scope and extent as successfully as he manipulates those of briefer span. He has, too, what is of far more moment, ideas and a distinctive manner of expressing them. Among the few of his writings which the present commentator has had an opportunity of inspecting, there are many evidences of a thoughtful and original temperament, together with a well-developed capacity for self-criticism and dispassionate analysis. Just at present Mr. Shepherd seems to be somewhat under the influence of the Brahms manner, which has its dangers as well as its excellences as a model for progressive young writers. But Mr. Shepherd is far too independent and forceful a personality to remain long under the sway of another's habit of artistic speech, however noble and persuasive."



SCENE FROM ACT II. OF "THE CHAPERONS."

Isadore Witmark's Musical Comedy Success to be seen at the Salt Lake Theater, Friday and Saturday, Sept. 29 and 30.

There was a marked case of unconscious celebration at the organ desk in the Tabernacle at Tuesday's recital. The organist had been asked to play "My Old Kentucky Home," as the "Old Melody," which he declined to do, as he had in mind the "Hard Times" which he had decided to play for that number. But in some inexplicable way, the cogitative ganglia of his cerebral process had received the idea, the mental imprint of "My Old Kentucky Home," and when the time came, responded to the mind's call for "Hard Times," with the other selection, and the organist did not realize that he was playing what he didn't want to play until he came to the chorus. But then it was too late, and "My Old Kentucky Home" held the boards, or rather the keys, for that number, to the delight of the great audience.

The talking machines are finding a reader sale even in this part of the country, but some care is necessary in buying, and a careful selection should be made of needles, and every selection should be played over before purchase. Not every record is good and clear, and imperfect ones "make life a mockery and hope an empty dream." The talking machines are becoming great favorites in these interesting and entertaining machines, and purchasers do not hesitate to secure the \$50 article.

The piano market keeps booming, according to reports from local music houses, and one house reports the sale of over a dozen pianos this week. People seem to have money for such things, and do not hesitate to spend it.

Local band and vocal soloists have been remarking the need of more good piano accompanists, and wonder is expressed why teachers do not give some attention to this important branch of the art. An intelligent accompanist is a treasure to be sought for, and a source of joy to the soloist. The latter is then sure that the accompaniment will be entirely subordinated to the solo, and the latter conscientiously followed in its various moods and tenors, leaving the soloist at ease and free to think only of his own work. But how often do the average piano accompanists think of nothing but their own scores, giving no heed to the phrasing of the soloists, which ought to be closely followed. Indeed, some accompanists bang away on the piano with delightful disregard of the soloists, and if the latter get left in the lurch, in consequence, why so much the worse for the soloists. To their minds, the accompaniment is fact is the solo. The other is merely incidental. So there is much complaint, and the wish is often expressed that special instruction in accompanying might be given piano pupils. One local soloist tried to count on his fingers today the number of really good accompanists in this city, and was unable to recall over a dozen.

Miss Nora Gleason, organist of St. Mary's cathedral, is reorganizing her choir for the fall and winter, and will keep 15 voices as the standard strength of the choir. But she finds also singers scarce. While the matter of a great organ for the new cathedral has been an yet seriously considered, it is generally believed that the new instrument will be one of the finest in the west, and well proportioned to the vast auditorium.

Tracy Y. Cannon, assistant organist of the Tabernacle, and his bride expect to leave for Berlin on the first of the month, to be away three years, while Mr. Cannon gives his special attention

to piano and organ study. It is understood that Mr. Edward Kimball will succeed him as assistant at the Tabernacle organ console.

The Twenty-ninth Infantry band is giving concerts on the Post plaza at 6:30 p. m. Mondays, Wednesdays and Fridays. The band has been augmented by a new bass drummer from Fall River, Mass.

Squire Coop has been reappointed professor of music in the state university for the coming year. It was President Kingsbury's hope to materially increase the music department, so as to cover considerable more field; but at present the financial backing for the proposition is not sufficient to warrant any radical move, and President Kingsbury has concluded to wait for another year, by which time difficulties that at present exist may be removed, and the department enlarged to a greater sphere of usefulness.

The Orpheus club members are much encouraged by the interest taken in the work among the singers, and look for a well balanced vocalization of 50 voices or more at an early day. The fact that the club has no home, is of itself an encouragement.

Mr. Daniels, the baritone player of the State band, is playing at present in Omaha, but expects to return to spend the winter in this city.

The Salt Lake local, 104, Federation of Musicians, will hold its annual election the first Sunday in October, when officers for the ensuing year will be chosen. Officials of the local say there are no differences in the order, and that the election will be as quiet and uneventful as a quaker prayer meeting.

At her concert in the Tabernacle, Oct. 5, Miss Judith Anderson will sing a beautiful little lullaby, with violin obbligato.

the speed at a lively clip. It can be readily seen how the intense restlessness characteristic of ragtime is easily brought about.

Marcella Sembrich will open New York's musical season with a solo recital at Carnegie Hall early in November. Mrs. Sembrich has been on the stage for 31 years, but she always can depend upon a most enthusiastic reception in New York. One of the notable features of the musical season will be a series of 24 concerts of the "Shakespeare Cycle," under the direction of London G. Charlton.

Alfred Reinecke, the great pianist, was once asked by Liszt to improvise on themes from Liszt's Second Rhapsody, Wagner's "Parsifal," Strauss' "Eine Danse Walze," "Lorelei," the old German folk song; a manuscript suite for orchestra by Brahms, and Chopin's "Rhapsody of England." This colossal task of improvisation he accomplished in the course of an hour to the entire satisfaction of Liszt.

Josef Hofmann says he has often thought he would like three or four pianos of different quality, and use them at a recital according to the demands of the composition. He dreams of a piano of the future which will enable the player to increase the volume of tone after a chord has been struck, such a contrivance seems within the scope of electric possibilities. Why not submit the matter to Edison?

Madame Anna Holstrom, prima donna of the Royal Opera of Stockholm, who lately sang at the New England Conservatory of Music, Boston, is well known in Sweden. She received her instruction from Signe Hilde, the composer and teacher of Israel Damström. She was the last debauche in the venerable temple of music where Jenny Lind and Christine Nilsson first faced an audience. When the old building in

joined in singing it on the opening night in New York.

Among the music novelties to be sung this season by the Mendelssohn choir, of Toronto, Canada, are Beethoven's Ninth or Choral Symphony, Grieg's cantata for solo voices, chorus and orchestra, entitled "Claf Træygsson," Mendelssohn's "Hymn to the Sea," Wagner's "Hymn to the Sea," and excerpts for chorus and orchestra from the works of Elgar, Wagner, Bizet and others. Among the unaccompanied works to be presented are several chorales, chief among these being a splendid six-part chorus by Brahms, a six-part work by Cornelius, an eight-part chorus by Moellendorf, and works by Bach, Palestrina and Telemann.

Puccini is apt to be absent-minded. Several weeks after he left Milan to conduct some of his operas in South American cities during the past season, a watchman discovered a light in the room where he usually does his composing. The watchman was promptly informed, and careful preparations made to capture the supposed burglar. But no one was found; Puccini had simply forgotten to turn the electric light. But for the timely discovery by the watchman, his bill for light might have been as large as that of the man in Jules Verne's story who forgot to turn off his gas before he started on a trip around the world.

Is Spain at last to have a great composer? Well, if the hopes placed in a boy, Pepito Arriola, are not doomed to unexpected disappointment, Pepito was born only eight years ago, but he has already astonished some of the leading experts in Europe. His birthplace is Ferrol; his remarkable talent was discovered by his mother, accidentally. She took him to Madrid, where the local music world was interested in him and provided for his education. Professor Nikitch, while conducting some concerts in Madrid, became acquainted with the boy, and took him along in Berlin, where he put him in charge of Prof. Martin Krause. The Berlin Tageblatt prints a picture of him facing Otto Richter and a bust of him made by that eminent sculptor. He is a wonderfully handsome boy, with black eyes, and long black hair, and thoughtful features. Luckily, he looks robust, too. When not occupied with music he is wild and frolicsome as a boy of eight ought to be.

Once more the pessimistic poet of disillusion has cast his eyes toward the stage with this result:

In opera he'd watch the girls
On many an opening night;
He liked the maids with pretty curls
And arms of dazzling white.
The innocent costumes pleased him much—
He said aloud he'd roam
Among the Spanish, French and Dutch.
And see those girls at home,
Through foreign lands he easily went,
But all the girls he'd seen
With love were prematurely bent.
Nor were they full of glee,
Upon the green stage of life,
Nor did at windows spin;
He never saw them come and glance
Before the village inn.
He roamed from Spain to far Cathay,
But he found his lot
The further he pursued his way
The uglier they got.
He paused at every peasant's hut
In hope a maid to find,
And saw all kinds of damsels but
The operatic kind.

Francesco Tamagno, the great Italian tenor, died recently in Milan, Italy, at the age of 47. He was the son of an innkeeper, and as a lad he used to serve his father's guests. At 16 years of age he became a chorus singer at the Teatro Regio, and he studied hard and long before making his debut as a soloist. His progress in the profession after that was rapid, so that when he made his first appearance in London, July 5, 1889, he was hailed as the greatest tenor of the age. He was engaged by the late Henry E. Abbey for an American tour at \$4,000 a week, and made a great success in this country. On this and subsequent visits to America, Tamagno accumulated a large fortune, a large part of which he is reported to have lost in 1897 by a real estate speculation in Rome. He is said to have been excessively penurious, despite his immense income, and his stories are told of his washing his stockings and underwear and having them up to dry in his room at the old Tremont House, Boston, and cooking steak and onions over the gas for his mother. He was a devoted husband, and his wife, who was engaged to "best meal," in 1904, he was engaged to the opera in honor of King Edward.

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ing him if he realized how his plays were admired in America, and how interested the people were in his message.

"He smiled grimly—a kind of satanic smile. I should call it, or it is satanic the word,"—and said he was glad to hear it, but that he had no tangible evidence of that admiration; that the Americans used his work without paying for it. "I thought of the art for art's sake devotees, who have made fame and some money out of him on our stage, and said no more on that subject."

"We spoke of the rupture between Norway and Sweden, and of the future of Norway as a republic. He replied that he did not see why Norway should not be a republic. American principles, and that he would like to see that. We asked him what he thought of the idea that a Swedish prince should be called to the throne of Norway, and he again said he could see no reason why Norway should not become a republic, and that he was not in favor of a Swedish prince. He said he would like to see to it that when Norway should be a republic, it would be a republic."

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That refractory turncoat.

BAMBERGER,
The man on Malign St.

LOGAN EXCURSION.
Monday, Sept. 25th.

Via Oregon Short Line. Special leave Salt Lake 3:30 p. m., leaving Logan for return immediately after the presentation of "The Jolly Musketeer" by the Salt Lake Opera Company. Tickets also good for return on the 26th. Round trip only \$2.50.

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Via Oregon Short Line.
Sunday, Sept. 24th. Round trip \$1.00. Take any one of the following trains: 7:10 a. m., 10:30 a. m., 1:40 p. m., 4:10 p. m. Leave Ogden returning at 3:40 or 6:30 p. m.

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PROF. J. J. McCLELLAN, - - - - - Accompanist.
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1892.
"SALT LAKE TRIBUNE"—On the International concert held in Salt Lake Tabernacle in August, 1892, the young Judith Anderson retained the good will of the people which she has won on the former nights, and it is undoubtedly one of the sweetest little seven-year-old girls that ever trod the boards. She was recalled twice last night and got two lovely bouquets.

1893.
"HERALD"—Her voice was so clear and beautiful, and her appearance so innocent and unassuming that she won everybody's heart.

1894.
"DESERT NEWS"—Among the soloists who succeeded in gaining the warmth of the audience was Miss Judith Anderson, a sweet little child of seven years, who sang her song so well, that a repetition was asked.

1894.
The concert in Thatcher Opera House, Logan, August 25, 1894.

LOGAN JOURNAL—And, especially so in the instance of little Judith Anderson, the child vocalist, whose voice filled the house and inspired the hearers with wonder and admiration. The singing contest in Salt Lake Tabernacle, February 22, 1894. The contestants were 17 in number. The song being "Love's Sorrow."

SALT LAKE HERALD—"The first prize for the vocal solo was awarded to Judith Anderson."

KORRESPONDENT—"The first prize for solo singing was awarded to Judith Anderson. It is a full contralto, which she sings with a firmness and

clearness of voice that would make many an older singer envy her. Her victory is all the more conspicuous, because she was the youngest of all the contestants."

1892.
Grand musical festival in the Salt Lake Tabernacle, April 8.
"DESERT NEWS"—A decided hit was made by another young singer, Miss Judith Anderson, whose voice as a contralto is as remarkable as Nannie Trott's as a soprano."

SALT LAKE TRIBUNE—"Miss Judith Anderson, the child contralto, gave 'A Dream' by Bartlett. Miss Judith has a deep rich voice, which gives promise of great success."

1892.
GERMAN TIMES, Berlin—"A young American student, Miss Judith Anderson of Salt Lake City, a pupil of Madame Blaud-Correll, took part for the first time in Berlin, and created a fine impression."

BERLINER SOZIALISTEN—"Miss Judith Anderson, an American singer, was heard in her selection from 'Samson et Dalila.' Her voice is a beautiful contralto and has a fine ring."

1892.
"BERLINER TAGEBLATT"—Miss Judith Anderson from American sang. Her voice is contralto of a beautiful, soft and velvety quality. The singer made a good impression."

VORISCHKE ZEITUNG—"Miss Judith Anderson sang 'Grosserling.' Primadonna Madame Lilli Lehmann said: 'Miss Anderson has a beautiful voice and it was a great pleasure to listen to her singing.'

NEW YORK WORLD, July 8, 1905—"Miss Anderson is said by many musical critics to possess a remarkable voice. It is a full contralto that is both powerful and sweet."

Prof. Stephens Hears "The Jolly Musketeer."

"It is seldom that I have enjoyed the performance of a comic opera so much as I did that of 'The Jolly Musketeer,' and that chiefly for its musical merits, for there was nothing so very funny or even novel about its story. But the neat, rapid, smooth performance, and the charming singing of every one taking part was an unalloyed delight; each stood in his or her place, and filled it, and that with the ease and grace of professional musicians, without much of the overdone endless movement that was for a while in vogue, creating motion endlessly, but motion without sense or reason. That I feel constantly that I wish I could hear those splendid voices in the real article, in standard opera, where every emotion is in earnest. Who could help but note the superiority of the more exalted pleasure that stole over us all as even the prelude of the 'Pearl of Brazil' song was broken into? The more charming moments of the earnest, dramatic and musical work in the opera proper, but how superior this was to anything else of the evening every one will attest. This was our glimpse of the great stuff of opera, made of, though even this is considered 'light.' Double that chorus. Add 10 or 15 to the orchestra. Put those singers and others we have in our city into the principal roles of opera like 'Il Trovatore,' 'Norma,' 'Faust,' etc., and keep them on their mettle, and what fables of divine music we might enjoy. I feel sure we are all glad that today at home, in the meantime let us be grateful for such splendid performances as that of 'The Jolly Musketeer.' EVAN STEPHENS."

THE GREAT IBSEN WILL WRITE NO MORE.
JAMES O'DONNELL BENNETT gives A. T. Worm's account of Ibsen, the latest published:
"The purpose of our visit," Mr. Worm said, "was to sound Dr. Ibsen on the possibilities of his undertaking a lecture tour of America under Mr. Tyler's direction, or of writing a play to be presented by one of the Liebler stars. As to the first proposition I may say that, though the dramatist does not speak English, we planned to have him address the American public in German, and we felt he could reach large audiences of students and German-Americans in that tongue."