Music and Musicians

MELBA'S date at the Tabernacle is Friday evening next. The "News" has received the program of the event, which follows. That it is one of rare interest is evident at a glance. The Tabernacle choir will render their new selection on which it is now at work, either at the beginning or the close of the program.

Trio for harp, piano and flute.....
....Oberthur
Signorina Sassoli, Miss Davies and Mr. North.

Songs—
a) "Plaisir d'Amour,".....Martini
b) "Jeunes Fillettes,".....Wekerlin
(Old songs of the eighteenth century)
Mons. Gilibert.

The "Mad Scene" from "Lucia di Lammermoor,".... .....Donizetti
Madame Melba.
(Flute Obligato, Mr. North.)

Nordische Ballade, for harp....Poenitz
Signorina Sassoli.

Aria, "Celeste Aida,".... .....Verdi
Mr. Van Hoose.

Serenata.... .. ..Tosti
Madame Melba.
(Harp accompaniment, Signorina Sassoli.)

"Malgre moi".....Pfeiffer
Mons. Gilibert.

"Danse des Sylphes,".....Godefroid
Signorina Sassoli.

Valse, "Se Saran Rose, ...Arditi
Madame Melba.

Duet, "Le Crucifix,".....Faure
Mr. Van Hoose and Mons. Gilibert.

* * *

Mr. Suckling, Melba's representative, who has spent the week here working up interest in her coming, says there will be strong delegations from Ogden, Provo, Springville, and intermediate points, the railroads having taken an active interest in the event. The advance sale is going steadily forward at the Clayton Music company's, and a big night's sale of general admission tickets is anticipated.

* * *

Mr. Shepherd is making several changes in the Symphony orchestra preliminary to the third concert. He intends increasing the number of his strings, and asks the "News" to state that he will receive applications for positions from string players of ability in Salt Lake or near by points. All such should address Mr. Arthur Shepherd at his studio in the Hooper Eldredge block.

* * *

Invitations are out for a pianoforte recital, to be given by Master Henry Oberndorfer, assisted by Miss Marion Oberndorfer and Miss Romania Hyde, the first two pupils of Miss Gratia Flanders and the latter of George Skelton. The event will take place Monday, the 30th inst., at the First Congregational church.

* * *

Mr. Edward P. Kimball, well remembered as pianist for the Salt Lake opera company, has lately been released from his mission, and is now studying music in Berlin. He writes that he is preparing to study under Godowsky, who was Squire Coop's teacher. Mr. Kimball writes that Miss Mattie Read under Godowsky's teaching, is developing wonderfully. Miss Olive Gra— is also working with him, and those who, like Mr. Kimball, are preparing to enter his class are Annie Meyer of Logan and Celeste Conroy of Ogden.

* * *

Held's band will render this program at their concert at the Grand tomorrow night:

Overture, "The Poet and the Peasant,"..... ....Suppe
a) "My Kickapoo," (new)..... ....Von Tilzer
b) "Ballad for Cornet,".....Bonet
Mr. A. S. Zimmerman.

Grand selection, "Bohemian Girl," ....Balfe

Solos by Mr. Sims, clarinet; Mr. Brrey, saxaphone; Mr. Stevens, euphonium.

a) (new) "Scissors to Grind," Allen
b) "Minuett,".....Paderewski

Soprano solo—
a) "A Winter's Lullaby," De Koven
b) "Longing,"..... .....Castello
Miss Agatha Berkhoel.

Concert Waltze, "Espagnolla,"..... ....Waldteufel

Caprice, "Teasing," (new)..Von Tilzer

Popular Song Medley, "Blue Bell," ....Chataway

* * *

Prof. Stephens has just issued from the "News" press, a beautiful anthem on the subject, "Gospel Restoration." It is primarily intended for the Tabernacle choir, but several hundred extra copies will be struck off for such other wide-awake choirs as may desire them. It is for chorus and soprano solo, the music being adapted from a dramatic chorus by the English composer, Sir Henry Bishop. The subject is most opportune for the present year, as selections suitable for the commemoration of the birth of the Prophet Joseph Smith will naturally be in demand by our choirs, and this subject is inseparable from that of "Gospel Restoration."

* * *

Programs are out for the piano recital to be given by Mrs. Graham F. Putnam with her pupils in the First Congregational church Tuesday next, assisted by Hugh W. Dougall, baritone. The following young people will appear, Miss Dorothy Ingram, Miss Margaret Eddle, John Putnam, Miss Florence Ware, Miss Hazel Gray, Miss Louise Lamson, Miss Alice Martin, Miss Julia Cullen, Miss Alverda Martin, and others. The star number will be the overture to Semiramis for two pianos and eight hands, by Misses Lamson, Cullen, and the Misses Martin. Mr. Dougall will sing two Irish songs by Loehr, and "Vision Fugitive" from the opera of Herodiade by Massenet. Leschetizky's arrangement of the [illegible] for the left hand will be played by Miss Alverda Martin.

* * *

The following program will be observed by Prof. J. J. McClellan at his organ concert in the First Congregational church at Grand Junction, Colo., on the evening of the 24th inst.: Offertoire in G, by Wely; Cantilene Nuptiale, by Dubois; Spring Song, by Mendelssohn; Chromatique Fantasie by [illegible]; Canonzetta from violin concerto, by [illegible]; [illegible] by Rheinhann; [illegible] and Divine Evening Star, from Tannhauser; Intermezzo in B flat, by Callaerts; Andantino, by Lemare; Concert Overture, by Faulkes.

* * *

The past year was a lively one locally in pianos, which goes to show that there is money in town to spare for something besides the actual necessities of life. One prominent house hold 607 pianos and organs, representing a value of $175,000 and got a few of these pianos were grands; the current year is opening just as favorably. Purchasers are looking more now to the intrinsic merits of instruments, rather than to special adornment.

* * *

Van Hoose, the tenor with Melba, and Mr. Hugh W. Dougall were students together under Prof Bouhy in Paris.

* * *

There have been flattering reports about the progress of Miss Edna Dwyer at the conservatory in Wilkesbarre, Pa., where she is studying vocal and instrumental music. Miss Dwyer has a good church position there.

* * *

Miss Edna Cohn, the contralto singer, has gone to New York to visit with relatives there, and will take in the opera season. During her absence from this city, her placce in the First Congregational church choir will be filled by Mrs. Mont Ferry. Miss Cohn will be away three or four months.

* * *

H. S. Daynes returned today, from his three weeks' eastern business trip. He went as far as New York.

* * *

Prof. W. C. Clive will form a stringed trio among his violin pupils, two of them being Miss Radcliff and Miss Clive.

* * *

Mrs. Agnes Osborne will give a musical evening, next Monday evening, at her studio, 445 south Main street.

* * *

Sousa was wined and dined on his arrival with his band in Liverpool, by the lord mayor and quite a company of local social and musical dignitaries.

* * *

Prof. J. J. Daynes has composed a new song of much melodic excellence, and it will soon be published.

* * *

Prof. Alberto Jonas, the pianist, who appeared a few years ago in this city in concert with such success, has just completed a Canadian tour in which he has added to his laurels.

* * *

George E. Griswold, the old time representative of Lyon & Healy, was in town this week from Chicago, en route to the Pacific coast. He reports the general music trade as in a very healthy condition, and says that the best of feeling obtains wherever he has been.

MELBA

Who will appear at the Tabernacle at the head of her own organization on Friday evening next.

CREATORE.

The Famous Leader Who Appears With His Band at the Theater Next Week.

SHARPS AND FLATS.

Eugen D'Albert's American tour will include 45 concerts in the leading cities. He will travel from coast to coast and spend a little more than four months in this country. At the close of his American engagement he will go to Mexico, where he will give half a dozen concerts next April in the City of Mexico.

In Dortmund, Germany, a performance of "Die Walkure" was given a fortnight ago with the magic fire scene left out. The local chief of the Fire Department refused to give his permission for the burning of red powder and bellows fires behind the scenes, and so the art purveyors at the Dortmund Opera House gave the opera without any fire scene.

It is announced that the biography of Theodore Thomas which George P. Upton is preparing, and for which Mr. Thomas furnished several chapters, will be ready for issue in April instead of October, which was the time originally set. Mr. Thomas contributed articles on "Program Making," "Encores," "Late Comers," and "The Orchestral Technic."

"Parsifal" is to be produced next June at Amsterdam, where it is not protected by copyright. Rehearsals are to commence at once, and the best German singers will be engaged. The decorations, which are to cost about $20,000, have been ordered from Vienna. It is also said that although Frau Cosima Wagner has entered a protest, the Amsterdamers are convinced that the law is on their side.

An Italian impresario has hit upon a novel method of suppressing the encore nuisance. This takes the form of the following notice posted up in the theater: "Persons desiring encores of a piece in the opera, or a fragment of ballet, are requested to inscribe their names in the office when the performance is over, and in consideration of the purchase of a second ticket by the inscribing persons, all the encores they wish for will be given."

Mrs. Ole Bull, widow of the celebrated violinist, lives at Cambridge, Mass., and her home in the university town is the center of much of Harvard's gayety. Mrs. Bull likes to entertain young persons. Nothing gives her greater delight than to invite a dozen or two of the students to her home and have an equal number of pretty girls to meet them. College men with a soul for music naturally appeal to her more than their less appreciative comrades, but she has a welcome for all bright boys and loves to indulge in unrestricted mothering of interesting young women. She has keen relish for varsity athletics, too, and goes to all the football games.

Some rather fantastical stories are going the rounds as to the amount of money M. Eugene Ysaye, the great violinist, will carry back to Brussels at the close of the present season. It is not definitely known what Ysaye receives for each performance, but it is known that his manager [illegible] asked and received some very large sums for his services, and the amount Ysaye receives is in proportion he will carry home a small fortune. It is said, however, that Ysaye is quite indifferent to money, and really does not care whether he is engaged or not. He would much rather be at home than playing concerts in the United States, and, with a view to lessening the number of concerts he will be called upon to play, puts almost prohibitive prices on his services.

Nearly all the piano virtuosi who are to play in America next season—1905-6—have already been engaged. Among those to visit us are Harold Bauer, Reisenauer and Pugno. Carreno and Rosenthal will also be probably added to these. Among the other possibilities for next season is Dr. Otto Veitzel, the eminent pianist and the critic of the Cologne Gazette. Dr. Veitzel is equally great as a writer and as a performer. He is a man of remarkable versatility. As a pianist he appeared last season in over 60 concerts in Europe, including his recent recitals with Sarasate in England. He is a composer of note, having written five operas and a piano concerto, which Busoni said was the most difficult he ever saw, besides many smaller works. He is a remarkable linguist, speaking five languages perfectly—Russian, German, French, Italian and English.

The leading American orchestras did not neglect to commemorate the late Theodore Thomas by special performances. In Boston they played Schubert's funeral march, in Cincinnati the Lamestoso from Tchaikovsky's "Pathetic" symphony. The New York Philharmonic Society selected the funeral march from Beethoven's "Eroica" symphony. More appropriate would have been Chopin's funeral march, as arranged by Mr. Thomas. Chopin's music is so idiomatically pianistic that it is usually marred when transcribed for other instruments, but this march is an exception. Mr. Thomas's version of it is admirable and gives the impression that the march had been written originally for orchestra. There are other clever arrangements made by this great conductor, some of which ought to be revived at our Philharmonic concerts—say at the last one, which he was to have conducted.

Stephens' Reminiscence of Melba.

IN view of the coming visit of the great prima donna, Melba, the following reminiscence of her from Prof. Stephens will be interesting:

"The first time I ever heard the incomparable Melba,' 'said he, 'was at her concert in our Tabernacle about seven years ago. My immediate impression was centered in the crystalline purity and clearness of her upper register, and the absolute perfection of her art of phrasing; the gradually swelling trill at the ending of the waltz, was the most thrilling thing in mere singing I ever listened to.

"But since then I have had the pleasure of listening to her a number of times, both in New York and London, and have learned to almost forget my first impressions in others. Hearing her alternately with the other great sopranos, she remains unique, and stands out alone the only singer of her kind. I have heard her "Marguerite," "Mimi," "Juliet," "Julia," and other roles. I think my choice is Juliet, and Julia in "Rigoletto." The latter I heard her give with Caruso, and the former with Jean de Reszke. That reminds me that the last time I heard her in this was on the night when the great Jean made as complete a failure as I have ever listened to, but Melba rose so grandly to the occasion as to carry the great duet opera practically alone. Towards the end of the very first scene the great tenor found his voice failing him, and during the rest of the evening he simply acted and sang like a wilted thing. But Melba sang as I never heard her sing; the voice seemed to enlarge to twice its usual volume and richness; there was abundance of warmth and tenderness in it; she was no longer a brilliant high soprano, but almost a rich contralto, and even the duets with but the lower voice and the orchestra were something one could listen to all night. This was in Covent Garden in the summer of 1902. All in all, there is but one Melba, in tone quality, and when one considers the perpetual demands on such a rare singer in the great metropolitan cities of Europe and America, it seems like an undeserved blessing for us to hear her away out here in the wilderness, thousands of miles from the scenes of her constant triumphs."

THE MASTER OF MUSIC.

(In Memoriam Theodore Thomas. 1905.)
[Henry Van Dyke in the Outlook.]

Power of architect, power of painter, and sculptor, and bard,
Living forever in temple, and picture, and statue, and song,
Look how the world with the lights that you lit is engirdled and starred:
Bright was the flame of your life, but the lamps of your art burn long.

Where is the master of music, and how has he vanished away?
Where are the works that he wrought in the air as a palace of dreams?
Gone—all gone—like the light on the clouds at the close of the day!
Darkness enfolds him, and silence descends on the fields and the streams.

Once, at the wave of his wand, all the billows of musical sound
Followed his will as the sea was ruled by the prophet of old:
Now that his hand is relaxed, and the rod has dropped to the ground,
Lo, how still are the shoes where the mystical harmonies rolled!

Nay, but not still are the hearts that were filled with that marvelous sea
Purer and deeper forever the tides of their being shall roll,
Sounding with echoes of joy, and of thanks, O Master, to thee—
Music immortal endures in the depths of the human soul.

LIVERIED GRANDEUR.

A pretty story about the young Duchess of Marlborough, who was Miss Vanderbilt before her marriage, was told at a recent dinner party.

"Blenheim Palace, the Duke of Marlborough's country seat," said the narrator, "fronts the beautiful old village of Woodstock. The people of Woodstock are humble and modest. Their regard for 'our duchess' as they call the mistress of Blenheim, is a touching thing.

"One afternoon the duchess called on an old woman who lives in a quaint cottage not far from the Oliver Cromwell house. The old woman was greatly flustered at first by the honor of this call, but the simple, kindly manner of her visitor soon put her at her ease. She made some tea, and after a little while she was talking with her usual volubility.

"The duchess, when she rose to go, said:

"'I hope that now you will no longer be afraid of me, and I shall expect you to pay me a visit soon.

"The old woman made a curtsey.

"'Ah, your grace,' she said, 'it's not yourself I'm frighened at; it's them grand servants.'"

THE CIRCASSIAN GIRL'S TROUSERS.

"Ever been to Circassia?" said the sailor.

"No. Of course not," the druggist answered.

"Then I'll tell you about the trousers of the Circassian girls. Gimme," said the temperate sailor, "a mock cocktail. I'll tell you about them trousers while you're mixin' up the drink.

"In Circassia, Cad, the girls is all beautiful. They have straight noses, clear eyes, white teeth, and heavy hair. They are slim, and they wear bright clothes—red shoes, flowin' veils, sashes, trousers. Their trousers is what I am goin, to tell you about.

"Only three colors in trousers is worn, red, white and blue.

"Supposin,' in Circassia, you saw a girl walkin' in front of you in white trousers. If you was a single man, the thing for you to do then would be to get ahead of her and, lookin' back, size her up. If you liked her looks, you might speak to her in a respectful way—ask her to take a sherbet, for instance. She wouldn't be offended. Why not? Because wearin' white, she'd be a single girl. White trousers is only worn by the unmarried in Circassia.

"If you saw, glidin' along in red trousers, the most beautiful girl in the world, you'd have no right to speak to her, no matter how much her loveliness might attract you. Red trousers is a sign the girl is married. Red danger—hands off.

"Blue trousers agin, is all right. If your Circassian girl has blue trousers on, step up to her as free as you please; tell her she is lookin' well, and ask her if she won't take supper with you. She'll not be offended if you are respectful and polite. Her blue trousers shows she is a widow.

"Circassia, Cad, is the place for a single man to go to that is fond of the ladies. He can't make no mistakes there, whereas here—Jiminy!"

WORLDLY INDEED.

"A remarkable grace," said Henry Phipps, the Pittsburg steel magnate and philanthropist, "was once composed in the Scottish Highlands. This grace, with the story of its composition, is still repeated in Scotland. On my last visit there a gamekeeper told me about it with a dry Scottish chuckle.

"He said that the man who had composed the grace repeated it to a friend. It ran:

"'Oh, gi'e us rivers o'whisky, cha'uders o' snuff, an' tons o' tobacco, an' may our chilren's children be lords an' lairds to the latest generation.'

"The other Scott listened to this grace with profound interest. At the end he said, after a moment of silence:

"'Weel, it's a goot grace, a very goot grace, but—man, it's a warldly thing.'"

PLUCK.

A. P. Vredenburgh, the secretary of the American Kennel club, was praising the pluck of dogs.

"A good dog," he said, "has the same kind of pluck that old Jerome McWade used to show.

"Jerome McWade was a farmer, seventy years old, but still hale and gay. One morning he and his two sons got to wrangling over their strength, and Jerome declared that he could load hay quite as fast as they could pitch it.

"'You, at your age, do that?' said the young men. 'Never.'

"'We'll have a trial' said Jerome. 'Come out to the fields and we'll have a trial now.'

"So to the fields they went and Jerome got into a hay wagon with his fork, and the two boys, down below, began to pitch the hay up to him as fast as they could pitch it.

"The old man stood up to his work stoutly. He loaded with lightning speed, and all the while he kept calling down:

"'More hay! More hay!'

"The boys worked hard. Their youth told in their favor. Old Jerome got to loading more and more untidily. Still, though, as he scrambled about on top of the uneven mounds he continued to shout:

"'More hay!'

"All of a sudden he tripped as he dug in his fork and fell from the wagon to the ground.

"'Aha,' said his oldest son, 'what are you doing down here?'

"Jerome, as he rose, answered:

"'I came down for more hay.'"

PREMATURELY EMANCIPATED.

It would seem that the authorities at Janesville acted hastly in declaring a man insane merely because he was apprehended while "wearing a pair of costly corsets, long silk stockings and guady garters, a woman's shirt waiste, a bustle and collarette." The facts would indicate that he is a prematurely emancipated man, a forerunner of the glorious line of masculine beings who, through the advancement of women, are to take the place of the whilom fair sister. All reformers are considered more or less insane, and all are compelled to bear the odium and derision which come with unusual and unexpected movements. Doubtless in a few years—thanks to the continued progress of true womanhood—the men who now deem woman's apparel on man on indication of the diseased mind will not only meekly but joyfully put on these symbolic vestments, to do their duty in that new state to which it has pleased the good Lord to call them. To the day of vindication the far-seeing man from Janesville looks confidently forward. —Chicago Post.

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Seats on sale at Salt Lake Theater commencing Wednesday next, where Souvenir Pamphlets and Programmes can be obtained.

MR. CARLSON'S CONCERT.

Mr. Anthony E. Carlson, who was lately pronounced by the people of Boston to be America's greatest baritone bass, arrived in Salt Lake Wednesday, in good voice, and good health. His recital, assisted by Willard Weihe, Miss Agnes Dahquist, and Arthur Shepherd, accompanist, will hapen Feb. 6, in the Congregational church. The Journal says of a recital in Brockton:

Mr. Anthony E. Carlson, to whom the New England Conservatory awarded the basso scholarship two years ago, gave an excellent recital here last night, and proved himself the great artist Boston lately pronounced him to be.

The Brockton people filled the hall to hear this much talked of artist, and were not disappointed, but greatly moved. He showed master skill, great life, and undeniable genius. Schubert's "By the Sea" was sung with such soul and depth of feeling, the people could understand why the music people of Boston called him "America's greatest baritone bass." His rendition of Schuman's "Two Grenadiers" was the finest example of great singing this city which hears the best, has ever heard. His singing and interpretation of music was a revelation to our people."

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Teacher of Voice Building and Tone Production. Former Pupil of Charles Santley, Wm. Shakespere, London, and Romili, Milan. Studio, 235 Constitution Building. Telephone 2058-y.
In a personal letter, signed by himself, Mr. Fuller Maitland, musical critic of the London Times, says: "Mr. Worthington's voice is of magnificent quality, timbre is full, rich and sonorous; and I can also recomend him as a teacher on Mr. Santley's method, and the technique of his art has been thoroughly mastered."

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