

Music and Musicians

B MORRIS YOUNG, Jr., who is studying the violin in Belgium, writes to his father in this city, an interesting letter of Dec. 13 date, from which the following excerpts are taken: "I lately had a chance to play in the great Ysaie symphony orchestra, one of the best in Europe, or in the world. The thought of it seemed to exhaust my strength, because of the difficulty of the music. Even Ysaie himself remarked that it was not the easiest program, and I could see from a professional standpoint that I was not equal to the task; but the chance was offered and I did not want to back out. The great playhouse, the largest in Brussels, was filled by the music loving classes, swells, noted musicians, pianists, violinists, singers, composers and advanced students from various parts of the globe, beautiful fraus, charming forms and dresses. I was where I could see, well down near the front of the stage, with experienced musicians around me. Van Hout, the noted violinist, the four members of the noted Ysaie quartet, Dorn, who recently gave a concert here, and played the Beethoven concerto under the direction of Ysaie, and many other solo violinists. Such made the orchestra of about 100 men. Then came the giant Ysaie, looking like a big Indian chief. How the notes rose up with applause when the noted maestro appeared to direct his orchestra. "The great joy and satisfaction to me was when it was over, and my bashfulness was such that I went out the stage door, and up the back way to St. Giles for fear that my friends would congratulate me, and how I thanked the Lord that I got along with my best as well as I did. Afterward, when I met a number of my friends, some of them seemed as surprised as if they had seen a miracle—and it didn't seem far from it, either. Some who had treated me rather coolly in the past, now appeared quite changed in their demeanor. This was the last concert that Ysaie gave prior to his departure on his American tour. Ysaie's concerts are not only the best in Brussels, but are among the best in Europe. "The greatest surprise in my life came recently when I read in the 'News' that a testimonial concert will be tendered to B. M. Young, Jr., now studying in Brussels. Shortly afterwards came a program like a procession of blessings. It looked as our American flag does to one sojourning in foreign lands. Will you please thank Prof. Stephen McClellan, Mrs. Edward Wehe, Shengard, and all others for me, for I feel very thankful. Am very grateful to the leading musicians of our state for this brotherly feeling. He also describes a concert in which he played in the orchestra, when Prince Albert, heir to the Belgian throne, was in the audience. The letter also contains expressions which show the young man to be a genuine enthusiast in his art, and the vigor and intelligence with which he takes hold of his studies, are certainly sure indications of an assured and deserved prominence later. Mr. Young will receive a warm welcome on returning to his native Utah.

Thomas Giles will leave, Jan. 1, for Berlin, to study the piano, harmony and the organ under the best instructors to be had in the German capital. Another young Salt Lake musician, Walter Poulton, leaves for Detroit early in the month to study the piano and harmony under Prof. Alberto Jones, at the Conservatory of Music there. Both are promising young men, and it is safe to say that by the end of their three years they will be able to give a most excellent account of themselves. They have for some time been pupils of Prof. McClellan.

Dr. Lawrence Sardon, a violinist from Santiago de Chile, is in the city, and is looking around with a view to possibly locating here. He is a musician of considerable experience, and is a teacher and solo performer. Dr. Sardon has been called on prominent local musicians.

At the Wednesday afternoon session of the State Teachers' convention, Hugh W. Dougall will sing the Tordor song from "Carmen." Mr. Dougall sang at last Sunday afternoon's meeting in the state prison, Miss Rothschild, a pupil of Miss Plunders, playing his accompaniment on the organ. The music was much enjoyed by the inmates.

Local music houses report that the Christmas trade in sheet music was phenomenal, and kept the clerks busy

waiting on customers. Popular songs were mostly called for.

The piano and cabinet organ trade was quiet during holiday week, but is now springing up again, and local dealers look for a fine trade the coming winter.

Mrs. H. S. Goddard and son landed in New York yesterday and are now on their way home to Salt Lake.

The sale this winter of small musical instruments is reported as quite good, harmonicas and mandolins proving especially saleable.

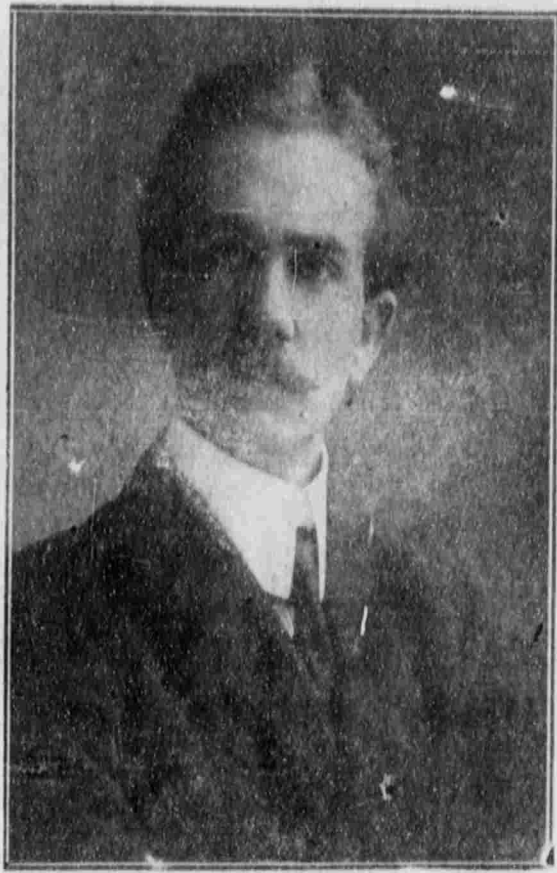
Talking machine records are now sold

ture of the popular and the classic so that all tastes were satisfied, and the program included 15 numbers. Miss Sands was happy in her piano selections, and gave marked satisfaction, playing with her usual good taste and artistic skill. Miss Ramsey's fine voice so charmed the audience that they would have been content to remain indefinitely, and wanted to encourage everything on the program. It was a triumph for both artists, and an occasion that the good people of Kayville will have reason to remember with pleasure for a long time.

The Salt Lake Symphony orchestra announces as the soloists for the next concert, Mrs. Lucella Nelson, soprano, and Mr. Skelton, violinist. Both artists will have a full orchestral accompaniment, and as Mrs. Nelson has not been heard in Salt Lake for a long time past, her friends believe she will prove a decided card for the orchestra. The date of the event is Monday, Jan. 18.

Manager Peyer has received a telegram from the manager of Gadsdill, the famous soprano, asking if she could be booked in Salt Lake during the middle of January. The fact that Melba is coming so soon makes Mr. Peyer doubt the possibility of engaging Gadsdill, and it is not likely that she will be encouraged to visit us at this time.

At the Grand concert by Held's band tomorrow night the soloists will be Charles Stalter and Miss B. Etelka.



CHARLES F. CARLSON.

Mr. Charles F. Carlson of the L. D. S. U. will succeed to Miss Emma Ramsey's pupils after her departure, and will occupy her studio three days a week. Miss Ramsey thinks very highly of Mr. Carlson's attainments, not only as a teacher, but as a composer, and she says that several of his songs, notably his "Japanese Romance" and "Melancholy Morn." for soprano, are among the most beautiful compositions she knows of. She also gives high commendation to his selection for piano and orchestra entitled "Prophecy of the Oracle."

As high as \$5 per plate, those being from the singing of noted prima donnas.

Prof. Pedersen has just sent to the publishers the manuscripts of his newly composed Norwegian dances.

The well known New York paper, Black and White, makes Miss Nannie Tout one of the leading features of its London illustrations in the issue of Dec. 24. Miss Tout's appearance in the opera, "Alceste," mentioned in last Saturday's "News," is the occasion of her being featured. The paper says "she is a young artist, who besides being endowed with a powerful soprano voice, has the supreme quality of temperance, which will, it is pretty safe to say, carry her far towards fame as an operatic singer."

A Berlin letter says that Miss Judith Anderson has good prospects of singing for the Emperor William and the empress at an early date in January. The same letter says that she has made wonderful progress during her brief absence from home.

Miss Emma Ramsey and Miss Jennie Sands gave the best musical recital Thursday night, at Kayville, that the town ever enjoyed. The local hall was crowded until no more could get in, and so pleased were the Kayville folks that they would applaud right in the middle of a number. This was specially evidenced in the three songs written by Mr. C. F. Carlson of this city, "Destiny," "Twas a Dream," and "He Was Our Light," which Miss Ramsey says are most meritorious.

Miss Ramsey gave a judicious mix-

Masters. The full program is as follows: March, "Listen to the Big Brass Band"; Overture, "Schubert" (on songs by Schubert); Selection, "The Fortune Teller"; Baritone solo, "Victor Herbert's 'The Life for Me'"; E. B. Harper; Clarinet solo, Grand Polonaise, "Mignon"; Mr. W. E. Sims; Caprice, (a) "Enchantment"; Bendix (b) "Kjissle"; (c) "Dabber"; Soprano solo, "The Holy City"; Adams; Miss B. Etelka Masters. Popular selection from "The Princess Chic"; Julian Edwards.

SHARPS AND FLATS.

Richard Strauss' new symphony, the "Sinfonia Domestica," has received the highest honorarium ever paid in Germany for a musical composition. A publisher has paid Herr Strauss \$3,000 for all rights. The critics are much divided in their judgment of the work.

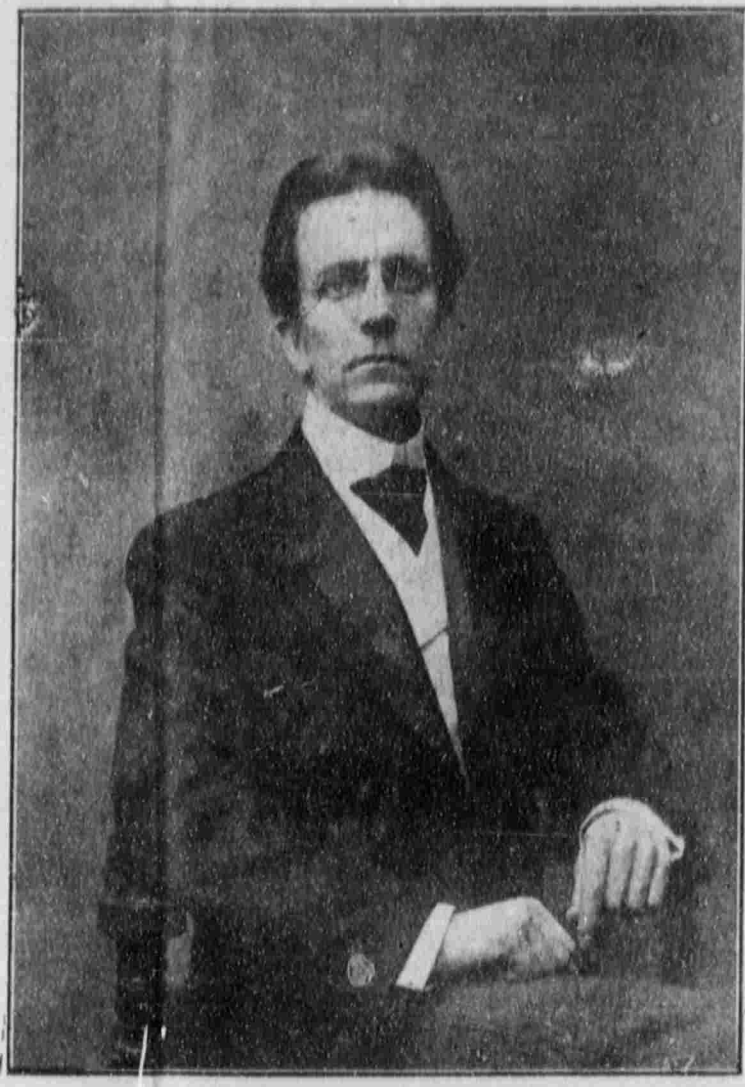
Concertmeister Schleicher, of the Bremen Philharmonic orchestra, is an exceedingly valuable "strad" violin. It was given Schleicher by a wealthy patron, who paid \$5,000 for it some six years ago. Today the instrument would probably bring \$10,000.

Ivan Caryll, the English composer, whose music has added to the popularity of half the musical comedies imported from London since "Florodora," has reached New York with the members of "The Duchess of Danzig" company. This musical version of "Milk and Honey" is down for an early presentation in this country, and Mr. Caryll will remain here until it is well started on its American career.

Manuel Garcia, the famous singing master, will celebrate the centenary of his birth on March 17. A suitable testimonial will be presented to him by old pupils, friends and admirers all over the world. J. C. Bailon, of Hyde Park, London, is taking charge of the affair. Garcia is the inventor of the laryngoscope, and his treatise on the art of singing is famous. The celebrated Malibran, who died in 1836, was Garcia's sister. His less celebrated sister, Mme. Violdot, is still alive.

Dr. Richard Strauss is not allowing time to lie idle on his hands. Besides his onerous duties as chief conductor of the Royal Opera, Berlin, he conducted 15 concerts in three weeks. In one week he concluded four concerts at Amsterdam, two concerts at Antwerp, and on his way back to Berlin he remained at Cologne to hear the first performance of his "Symphony Domestica." His only appearance in London was at the Queen's Hall in connection with the Queen's Hall orchestra, on Monday evening, Dec. 19, when among other works he conducted his symphonic poem, "Death and Transfiguration."

Moritz Rosenthal is creating the usual sensation by his pianistic feats in the city of Berlin. At a recent recital, in which he played Beethoven, Schubert, Brahms, Chopin and Liszt, he is described as having "proved himself possessed in a superlative degree of the power to work up climaxes, not only at the piano itself, but in the program, too, for there was a steady crescendo in enthusiastic applause, which culminated in frenzied expressions of admiration at his phenomenal performances of the Liszt Rhapsody at the close. He also gave a remarkable exhibition of endurance, playing immediately after the rhapsody, which he had given with tremendous power and brilliancy, his own extremely difficult and exacting "Vienna Carnival."



ANTHONY E. CARLSON.

Anthony E. Carlson, who left Salt Lake 12 years ago to study singing for the concert, oratorio, and operatic stage has lately finished a thorough course of 16 years under the best American and European teachers. Mr. Carlson is at present concertizing in the east, and he has been called by Boston music lovers the greatest baritone bass of America. He begins his western tour Jan. 10, and will sing in Salt Lake about Feb. 6 in the Theater, with Mr. Shepherd as conductor and Miss Agnes Dahlquist as piano soloist. His repertoire consists of 12 grand operas, six oratorios, and 600 songs, ballads, recitatives, and dramatic arias.

HOW MELBA WAS INTERVIEWED.

MELBA has a positive dislike for interviewers. She is never discourteous or imperious toward an interviewer who is sent by his paper in quest of a story, but she evades, in a polite way, the scribes who assail her whenever she can.

She tells a story of one, a bright chap, of quick wit and lordly ways, who had insistently pursued her while in New York by mail and messenger and personal application, for an interview on her life. He was really an engaging fellow, but she had not found the time to tell him of her life, as her hours were taken up in studying over a number of characters she was to sing during the grand opera season then begun. After a hard day's work, late one afternoon, she was about to leave her hotel for a drive through Central park, when she met his scribbler near the exit. He was beaming and unctuous

in greeting and said as he drew an enormous notebook from his pocket: "Ah, madame, a propitious moment. Now tell me the story of your life, please!"

"I was born in Australia. The most alarming thing that ever happened to me was, when a girl, I stepped on a harmless snake in a garden in Melbourne. That covers everything of thrilling interest in my life," Melba said, as she glided out the door, hurried into her carriage and was gone. Next day she read in eloquent column interview and she learned things she had never known before. "Mme. Melba received me graciously, etc. She was radiant in conversation and delightfully entertaining, etc. At an early age she gave no evidence of possessing an extraordinary voice. That was discovered by accident, when, one day in Australia, she stepped on a monstrous python that lay dormant in a flower bed. That moment her voice discovered itself and eventually she became the greatest vocalist of a decade."

LONDON STAGE NEWS.

Special Correspondence. LONDON, Dec. 17.—Maxim Gorky has found a way of dealing with a hostile theater audience which ought to commend itself to playwrights and actor-managers the world over. Heretofore it has been etiquette for the dramatist whose appearance after the final "curtain" has been greeted with "boos," hisses or cat-calls to take it all in a chastened spirit and to retire apologetically and with a crest fallen bow. But Gorky has changed all that. For if the telegraphic accounts are to be believed, an audience which hissed the first performance of his new play, "The Rustics," in St. Petersburg, the other night, was treated in truly withering fashion by the author.

"The curtain was raised," says the cabled account, "and Gorky appeared alone, his head thrown back, a look of contempt on his countenance, his fists clenched and his face livid, as if he were about to fling in the face of the people a deadly insult."

It sounds effective. For instance, how much more inspiring it would have been if Olga Nethersole, instead of breaking down and holding out her hands appealingly to the pit crowd which "booed" her recent first night, had adopted the simple expedient of twiddling her fingers applied to the end of her nose! David Belasco fled precipitately before the London bores who "booed" his "The Great Divide," and even William Gillette ventured only to make a sardonic remark or two when the Lyceum galleries fell upon "Sherlock Holmes" so it will be impossible to say what will be the effect when a jeering crowd in this country beholds its would-be victim with, say, his shirt sleeves rolled up or his fists clenched in the Gorky manner. Perhaps the day would have been saved had Clyde Fitch appeared with his head thrown back, his face livid and a look of contempt on his countenance, on that memorable first night of "The Cowboy and the Lady," or had H. V. Esmond, instead of slinking out of the sight of those who had booed "When We Were Twenty-one," stood up to them manfully and put out his tongue!

The dinner given to Edward Terry, the other night, in honor of the veteran actor's first visit to the United States, was a great success, and by far the most interesting feature of it was a letter from A. W. Pinero in which the author of "Lobby" and "The Second Mrs. Tanager" paid a high compliment to Terry and, incidentally, a higher one to American theater goers. "I trust," wrote Pinero, "in apologizing for not being present at the dinner, that Mr. Terry will have a prosperous season in America. He will at least find the keenest and most intelligent audience in the world." And of Terry himself the playwright went on: "He is an actor who has enabled me to depart from my role not to witness performances of my own plays, for on those occasions when he has appeared in a piece of my writing, I have felt sure that his skill, inventiveness and genuine humor would enable me to forget the imperfections of my work, and in this I have never been disappointed."

Terry, of course, made his greatest success in Pinero's "Sweet Lavender," which he has played over 4,000 times.

Since the production of "The Walls of Jericho," which is so successful that the American rights already have been secured, there have been many attempts to make a stern moralist out of its author—Alfred Sutro. But while the role of social censor has been undertaken with considerable profit by several folk of late, Sutro declines to do it, and prefers to be recognized as a dramatist whose motto is "success." He put it rather neatly in an interview, the other day, when he said, "My business is merely to write plays that shall interest people. But I don't mind admitting that I naturally sympathize with the side of the angels, while I don't admit for a moment that the stage is a pulpit."

What went you annoyed," was the ingratiating query. "I was annoyed," answered Sutro, "by the conventional, as applied by some of the critics to 'The Walls of Jericho.' "By no means," answered Sutro. "One or two critics, remembering my association with Masterling, deplored that I would up the play in the good old-fashioned way, and that my general treatment was not more original. Well, let my answer be this book," and he produced a neat little volume from a shelf—a page of mine, published five years ago, called "The Cave of Illusion." It received high praise from the press; it was judged to be original in treatment and powerful in its ending, which of course was unhappy. Two hundred copies of the book were sold in all; not a manager has ever asked me for it; and today it is so entirely forgotten that "The Walls of Jericho" was referred to by nearly all as my first attempt at a play other than a curtain-raiser."

tra and in which his own works will be the principal feature.

Obviously "Everyman," the old morality play, which has attracted so much attention in London and the United States, was destined to be produced as a cantata. It was introduced to London in this form this week with pains-taking and often admirable music by Dr. Walford Davies, and with a success sufficient to warn the critics that the cantata will soon be heard in the United States. CURTIS BROWN.

GRAND THEATRE

JONES & HAMMER, MGRS.

HELD'S CONCERT BAND.



Mr. Charles Stalter, Baritone, and Miss B. Etelka Masters, Soprano. Reserved Seats 5c. Curtain, 8:30.

MUSICIANS' DIRECTORY.

THEODORE BEST, Teacher of Guitar and Mandolin. Studio, 110 East First South Street.

ALFRED BEST JR., Tenor Robusto. Pupil of Dr. Frank G. Dossert, New York Voice Culture. Sight singing, and Mandolin lessons given. Studio, Room 27 Marx Bldg., 24 East South Temple.

W. C. CLIVE, Teacher of Violin and Piano. STUDIO 610 TEMPLETON BLDG. No. 32 First St. Phone 184-K. Instructor at L. D. S. University.

WEIHE, 614 Constitution Building. Concerts and Pupils.

W. W. TAGGART, Repairing, Tuning and Copy of the Piano. Salt Lake City. Residence 45 E. 12th St. P. O. Box 265. Telephone 151-2.

GEO. CARELESS, Professor of Music. Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Ferguson Coal-ter's Music Store.

CHAS. KENT, Baritone. In a rich mellow baritone, that teamed with quality and strength, Mr. Kent sang his solo and won the hearts of a 3-audience with his perfect enunciation and fascinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selection of charming as rare.—New York Herald.

MME. AMANDA SWENSON, Teacher of Vocal Music. The Old Italian School. The GAIACIA Method. Studio, Clayton Music Store, 109 Main St.

GEORGE E. SKELTON, Teacher of Viola. (Graduate from Trinity College, London.) References and Studio: Room 4 Board of Trade Building.

MRS. MARTHA ROYLE KING, Teacher of Artistic Singing. Studio room 235 Commercial Club Bldg. Voice tested free every Saturday forenoon.

SQUIRE COOP, Pupil of Godowsky and Buboni. Piano, "Coaching in Vocal Repertoire." Studio Deseret National Bank Bldg. Rooms 15 and 16.

ARTHUR SHEPHERD, DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Piano and Harmony. Studio Room No. 2 Hooper & Ridge Block, 40 Main Street. Phone 2147.

Hazelnut Brand Butter.

For five cents per pound we guarantee you will never have any better butter. It costs only this much more than other brands to get Hazelnut, which not only carries this guarantee, but gives you the best butter made. It costs but a little more per meal, why not have the best?

FAUST CREAMERY & SUPPLY CO.

The Life Story

Of the man who invented chest protectors is one of saving the lives of millions who have used them. We have a leader selling at 50 cents, and others at all prices up to \$5. In leather, chambray, and danned and combinations of all. For the prevention of the ailments peculiar to cold weather.

SCHRAMM'S

Where The Cars Stop. The Great Prescription Drug Store.

EMMA RAMSEY, (Dramatic Soprano). Pupil of Corneli (Berlin) Archibaud (Paris). Correct Method of tone production and breathing. Teacher of Concert, Oratorio and Operatic Roles. Residence 255 West Sixth North. Studio 424 Constitution Bldg.

C. D. SCHEITTLER, 602 Templeton. Cello Pupil of Anton Hekking and Jacques Van Lier. Berlin. Soloist at Nuremberg and New York Conventions. Instructor of Cello, Guitar, Mandolin and Banjo.

TRACY Y. CANNON, Pupil of Alberto Jones and A. A. Stanley. Teacher of Piano, Organ and Harmonium. Studio, Room 23 Marx Bldg., 1 E. South Temple Street.

HUGH W. DOUGALL, Baritone. Teacher of Voice Building and Artistic Singing. Pupil of Bouhy (Paris) and Heinemann (Berlin). Studio: Clayton Hall, 103 Main Street.

CHAS. F. CARLSON, Voice Culture—Art of Singing. Certified Teacher of Harmony. L. D. S. U., Lion House.

JOHN J. McLELLAN, (Pupil of Jonas, Scherwenka and Jedlicka). Organist of the Tabernacle. Piano, Theory and Organ. Studio, Clayton Hall, 103 South Main St. Studio Phone 214-K. Res. Phone 194-K.

MRS. GRAHAM F. PUTNAM, Room 228 Studio Commercial Club Bldg. Mondays, Tuesdays and Thursdays. Studio, Residence 122 B. St., Wednesdays, Fridays and Saturdays. Residence Telephone 211-3.

MRS. LIZZIE THOMAS EDWARD, Vocal Studio. 23 West Third North St., Phone 194-K. Hours, 2 to 6 p. m.

J. J. TORONTO, Piano-Forte and Church Organ Tuner. 81 A St., Phone 125-K. Graduate of New England Conservatory of Music, Boston, Mass.

S. MOLYNEUX WORTHINGTON, Baritone. Teacher of Voice Building and Tone Production. Former Pupil of Charles Santley, Wm. Shakespeare, London, and Romoli, Milan. Studio, 235 Constitution Building. Telephone 285-K.

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 recommend him as a teacher on Mr. Santley's method, and the technique of his art has been thoroughly mastered."

SALT LAKE THEATRE

GEO. D. PYPER, MANAGER. CURTAIN 8:15. 3 NIGHTS BEGINNING MONDAY, JAN. 2.

MONDAY AND WEDNESDAY MATINEES. EXTRAORDINARY EVENT! Wagenhals and Kemper Present America's Foremost Theatrical Organization

FREDERICK WARDE AND KATHRYN KIDDER

In a Brilliant Classic Festival. Monday Matinee, Monday and Tuesday Evenings, an Impassioned and Sumptuous Revival of Shakespeare's Love Story

'THE WINTER'S TALE'

Wednesday Matinee and Evening, an Elaborate Scenic Production of Stanislaus Stange's Play 'SALAMMBO'

(The Daughter of Hamilcar). PRICES, Matinee, \$1, 75, 50, 25. Night, \$1.50, \$1, 75, 50, 25. SEATS NOW READY AT THE BOX OFFICE.

IMITATES BIRD NOTES.



Miss Lucella Nelson, a comic opera songstress, is the only singer who can accurately imitate the notes of birds by singing. Many have imitated birds cleverly by whistling, but Miss Nelson is the only one who has succeeded in training her vocal chords to a proper imitation of the woodland birds.