## DESERET EVENING NEWS: SATURDAY, APRIL 8, 1905.



ed by local talent.

Organist Mcclellan leaves tomorrow

evening for Butte, where he will give an orgin retical in the First Methodist church of that city on Tuesday even-ing, returning to Salt Lake imediately after the performance.

Word comes from B. Morris Young, Jr., of Salt Lake, now in Berlin, that he has accepted a position with the Ysaye Symphony orchestra, and that

One cannot fall to feel respect for | Tuesday evening, by the choir assist the man who could write "Robin Hood." but that respect diminishes considerably after sitting through "The Red Feather." Reginald Do Koven said to a recent interviewer that he had written "Red Feather" in order to lay "Robin Hood's" ghost,

"Mr. Joe Jefferson told me once," he said, "that I would rue the day I produced "Robin Hood;" that I would be Robin's slave forever; that no matter what I might do hereafter the public would say; 'Good, very good, perhaps; but not so good as Robin.' Mr. Jefferson said he had been cursed by 'Rip Van Winkle' in this way. He knew he had done more artistic things than E'ip Van Winkle,' but the public would not admit it. And his prediction about me has come pretty nearly true. So I have written 'Red Feather' to prove that I can do as well or better than I did in 'Robin Hood.' "

If Mr. De Koven is correctly quoted, his remark only goes to show what poor judges authors and musicians often are of their own works. The music of "Robin Hood" is as far away from that of "The Red Feather" as the peaks are from the valleys, and as for the libretto, Mr. De Koven ought to have known better than to accept it. It is no more comparable with the story of "Robin Hood" than farce comedy is to Shakespeare. An artist of Miss Van Studdiford's standing should surely be able to find some higher vehicle for her gifts than that afforded by "The Red Feather."

It is something of a coincidence that the night of the first production of "The Red Feather" here was the 17th anniversary of the production of the first of the De Koven operas, "The Be-gum." Since then Mr. De Koven comgum." Since then Mr. De Koven com-gum." Since then Mr. De Koven com-posed 18 other operas. This is the list of them: "The Begum," 1888; "Don Quixote," 1889; "Robin Hood," 1890; "London," 1891; "The Fencing Master," 1892; "The Knickerbocker," January, 1892; "The Knickerbocker," January, 1892; "The Knickerbocker," January, 1893; "The Algerian," September, 1893, "Rob Roy," 1894; "The Tzigane," 1895; "The Mardaria," 1596; "The Highway-man" and "The Paris Doll," 1897; "The Three Dragoons," and the ballets of "The Man in the Moon," 1898; "Papa's Wife," 1896; "Foxy Quiller" and the ballets of "From Broadway to Tokio," 1900: "The Little Duchess" and "Maid Marian," 1901; and "Red Feather," 1903-4.

A concert program of unusual qual-ity and strength will be presented at Barratt hall on Friday evening next. It will be in the nature of a testimonial to Mr. George C. Smith, first counselor to Prof. Stephens of the Tabernacle choir, and treasurer and librarian of that organization. Mr. Smith is about to leave for Scandinavia on a mission, and as he has been a hard worker in the particular field of music in which the performance of his duty has called him, his associates and friends conhim, his associates and friends con-duded to do him the honor of arrang-ing a farewell musical function of high order for his benefit. The matter has

. . .

among the local union musicians is-What hand is to accompany the first excursion from fait Lake to Los Ane-les from this siry? The Ogden filver Cornet band is anxims to go without compensation, though just what the union will say as to this, remains to be seen. he seen.

The work of the Conried company's The work of the connect company is orchestra Tuesday evening is still the talk of local instrumental musicians. Such smogth, benutiful ensemble play-ing has rarely been heard before in this city. Each member of that orchestra is an artist, and there was not the succession of a courb or unevenly uggestion of a rough or uneve note during the whole instrumentation was as Sight first visiting, six second visiti our violas; four collos, four stridge masses and one harp; two dutes, to clarinets, two obces, two bassions, two clarinets, two obces, two bassions, two trumpels, four French horns, three slids trombones, one proo, ore tympanist. The conductor, Viscus, is one of the ablast to the suprem

## Roy Williams went to Aun Arbor to study electrical engineering and chem-tetry; but according to accounts from that sent of learning, he is more liable that sent of tearming, he is more many to get a transfer from the scientific school to the music department. The young man has been appointed violin soloist for the university, and has er-gagements with local orchestras that

for a long time to come. The organiza-tion consequence he may remain abroad for a long time to come. The organiza-tion is the most noted of its kind in Europe and is conducted by Ysaye himself when he is at home. At pres-ent it is under the leadership of Fritz Statubach a propagation descent was his instructor in Salt Lake. ent it is under the feddership of Fritz Steinbach, a renowned orchestra direc-tor. The announcement is probably as eloquent a testimonial of the young Salt Lake artist's progress on the vio-lin as could be given and the news will be received with much pleasure by his home friends.



ablest in the country are taking up a good deal of his time, His ability as a violinist is attracting a good deal of attention. Frof. Careless . . . .

There are complaints among concert geers about the thoughtlessness of ushers in showing late comers to seats during the performance of numbers. This is always attended with embar-rassment and annoyance, and the ques-tion is asked, why can not the ushers wait until a number is through before showing people to their seats? Mrs. Alberta Dersham Snodgrass has | showing people to their seats?



New Violin Made of Historic Wood.

in 'Adrea Chenier' and intend to pass most of this trip in study."

revent my singing in Moure Carlo,  $\mathbf{t}$  For a folly time, go with Z. C. M. I spect my father to be with me. In Social Club to Saltar Tuesday evening



annonnonnun annonnun annonnun annonnun annonnun annon a T is not generally known that Willard | derful tones of the Stradivarius violins

One view of Mr. Weihe's latest vio One view of Mr. Wethe's latest violin is given above, and the faithfulness to the standard Cremona model will be noticed. Even from the standpoint of mere manufacture alone, aside from the perfection in varnish, Mr. Wethe takeg a stand high in rouk as a skilled mechanic, and will receive the congrat-ulations of his fellow citizens. Musicians'

> Directory. CHAS, KENT,

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his capacity as an executant. And now, if to his already achieved laurels as a performer on the violin, this certainly supreme achievement in valuable dis-covery may be added, this artist has covred for himself a niche in the hal of musical fame that will leave his 6th LIST

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order for his benefit. The matter has been placed in the hands of a com-mittee consisting of Prof. Etephens, Prof. McClellan and Mr. John E. Hun-sen, who announce that they have secured the best musical talent of the community for the occasion. The pro-gram thus far agreed upon includes and this far agreed thous of 40 voices numbers by a select chorus of 40 voices from the Tabernacle choir; solos by Mrs. Lizzle Thomas-Edward; plano duet, by Prof. McClellan and Tracy X. Cannon; baritone-bass song by Prof. 00000000000 Lund of Provo; violin solo, Prof. Weihe; baritone selection, Hugh W. Dougali; flute solo, Willard Flashman; tenor solo, Fred Graham: song by Utah Ledles' quartet, and one or two other selections to be added on the comple-tion of the selections tion of the program. . . .

The busiest musical season that Salt Lake has known in years will come to an end on the 19th, with the fourth and last concert by the Salt Lake Sym-phony orchestra. These entertainpaony orchestra. These entertain-ments ranked among the highest and best the town has witnessed during the winter, and Mr. Shepherd is deter-mined that the finishing one in the series shall make an impression that series shall make an impression that will last and serve as the best possi-ble advertisement for the second sea-son, which will open in the fall. The final concert will be given on Wednes-day, the 19th, and three soloists will be added to the orchestra, consisting of Miss Geneve Ellerbeck, planist, Mrs. Edward McGurrie, burnist, Mrs. Miss Geneve Ellerbeck, plantst, Arrs. Edward McGurrin, harpist, and Mr. Hugh Dougall, baritone. Miss Eller-beck's number will be Chaminade's famous "Concert Stuck" for plano and orchestra: Mrs. McGurrin will render the "Il Trovatore" selection, and Mr. Daugall will size the Avia "Wilebar Fu-Dougal will give the Aria "Vision Fu-gitive" by Massenet. In addition the orchestra will have several attractive numbers, including Haydn's Symers, including Hayan's Bying No. 4, the famous "Largo" by lel for harp and strings, the al-Handel for ways popular sexiette from "Lucia" and the glorious Strauas Waltz, "Roses from the South.'

Mr. Theodore Best and his wife, Elthe Barrow-Best, leave next week for Los Angeles for an extended stay. Mr. Best will take up a number of mando-lin and guitar classes there, but will not leave Salt Lake altogether. Mrs. Best Best is expected to return on a visit in about a month.

The "News" has received the program of a concert given by the Latter-day Saints in Finsbury town hall, Lon-don, on the evening of March 31. Those who appeared were Miss Nannle Tout, Miss Arvilla Clark, Miss Eva Starling, Miss Mattie Read, Miss Grace Tout, Miss Maggie Tout, Miss Hazel Tout, Willard J, Andelin and Mr. Edw, F. Tout, The Starling, Miss Hazel Tout, Tout. The program consisted of 18 numbers and among them were some very ambitious selections.

Organist J. J. McCleilan has composed six anthems for use in the service of the Church of Jesus Christ of Latter-day Saints, as follows, "O Happy is the Man," "School thy Feel-ings," "Praise to God. Immortal Praise," "O Zion, When 1 Think of Thee," "God Moves in a Mysterious Way," "A Poor Wayfaring Man of Grief," Coming from such a talented source, these anthems will receive at once respectful attention. The har-monies are very good, and there is a variation in the treatment of each theme that prevents any suggestion ame that prevents any suggestion sameness in the six productions. The scores and the words are in marked sympathy; and the anthems will be distened to with much interest, for they are of high order of merit.

A concert for the benefit of the music fund of the First Baptist church, will be given in the church auditorium next

MISS GENEVE ELLERBECK,

Plano Soloist at the Final Concert of the Salt Lake Symphony Orchestra on the 19th inst.

issued invitations to a plano recital to p It has been a pleasure to note the be given by Miss Kate Nelson and Miss Marie Warburton on the evening of the 18th inst. in the First Congregational church. The little performers will be assisted by Miss Chice Sharp, violin, arge atendance of singers in the Tab-macle coolr during Thursday and Friday conference meetings. Cleas to 150 have been found there at every service. This would anywhere else in the world and Miss Cella Sharp plano accompan-ist. The program will include three plano dusts, by Mrs. Snodgrass, Miss be considere a manuroth church choir, yet it represents only about one-fourth of the enrolled manubers of our choir, Nelson and Miss Warburton. The sweet singers in the Tabernacle choir who have rendered separate num-bers during conference so far have been Miss Lottie Owen. Miss Edwardina Par-ry and Miss Olea Ship. Miss Owen, Miss Hadley, Miss Jones and Mrs. San-ders have also been heard in a quartet. On Sunday Mrs. Lizzie Thomas Ed-ward, Miss Mabel Cooper, Mr. T. S. Ashworth and Mr. John Robinson will be heard.

. . . Mrs. Worthington's farewell recital will be given at the Salt Lake Theater on the evening of the 5th of May.

8 8 8 Prof. W. C. Clive has completed a minuet movement for his stringed quartet which they will take up at this evening's rehearsal.

and vest inflaters.

At the select party ball to be given at Saltair on the evening of the 24th Inst., Prof. Clive's orchestra of 10 per-formers will furnish the music.

On Sunday evening the Ogden Tab-ernacle choir will furnish the music for the Sunday school union meetings. The Liberty stake people have or-ganized a minstrel company of 28, who will give an entertiatiment on April 12 and 13 in the stake amusement hall. There will be 23 performers in the op-ening, with six end men. The latter are Ed Midgley, Will Derr, George Sainsbury, George Margetts, Joseph Hijistead and Henry Bywater. The in-colocutor or middleman, is to be Wal-Sainsbury, George Margetts, Joseph Hijistead and Henry Bywater. The in-teriocutor, or middleman, is to be Wal-ter Sloan. The soloists are Thomas Ashworth, Robert Siddoway, Joseph Poll, John Robinson and A. E. Braby; the monologists are Bywater and Hill-stead, who will expatiate on the ex-cessive joy experienced in carrying a sewing machine up three flights of stairs, and on the heavenly thoughts inspired by the unexpected fail of the diningroom store pipe during dinner. Mr. Hillstead will lecture on the ethical weifare of the young men of the cow counties, dividing his lecture into two parts—the first on the Suez canal, and the latter part like unto the first. • The end men have been accused of having in their possession a wheel-barrow load of cold storage jokes saved oer from the last visit of Barlow, Prim-rose & West. But this is a base can-ard. The jokes are as fresh as a hallbut steak—all warranted corset bursters and vest inflaters.

The Tabernacle choir members hope there will yet be some occasion when time and circumstances will enable them to show their neighbors more at-tention than is possible on a crowded conference Sunday. In the meantime it must suffice for them to be assured that it gives the Sait Lake singers unalloyed pleasure to see and hear them. The Ogden singers are led by Prof. Jos. Ballatyne, who works along very similar lines to those laid down by Prof. Stanhane Prof. Stephens,

be heard.

## SHARPS and FLATS.

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Sardou denies that he is making a book for an opera, either original or drawn from one of his plays, for Mas-caseni cagni.

Florenz Ziegfeld, Jr., has formally severed his connection with the Weber music hall, New York, and is now busy preparing for the tour of his wife, Anna Held, in a revival of "Papa"s Wife."

facture of violins. This is because he has been very unostentatious about it, and gone about his work quietly, But the fact that he has been success ful is evidenced by the views given above, of the seventeenth violin which Mr. Welhe has just completed; and the old adage that one's last effort is always the best is fully borne out in this case. The instrument is made on the standard Stradivarius model, full size, and is 141-16 inches in length. The top is made of spruce taken from tim-ber in the old South buildings in Boston, which were torn down not long



## THE NEW VIOLIN With Which Weihe Electrified His Hearers at the Riter Musicale.

ago, after having served some two cenago, after having served some two cen-turies of usefulness, and the sides, back and neck are from an oid table of curly maple brought to this city in the early days over the plains. Mr. Weihe played the violin for the first time last Monday evening, at the Elter musicale, where it attracted a good deal of attention. He showed the instrument yesterday after-noon, to Herr Eugene Boeguer, who oc-cupies the second chair of the first vionoon, to Herr Eugene Boegner, who oc-cupies the second chair of the first vio-lins in the Metropolitan Opera House orchestra, and this talented musician did not hesitate to express his admira-tion of Mr. Weihe's handiwork. In fact he emphatically declared that it was the finest new yiolin he had ever played on, and at once became personally in-terested in his maker, and took him with him to the evening's operatic con-cert.

The "burning quistion" at present. The present of the control of t

Welhe, the well known violinist of farmed Cremona school of which the far famed Cremona school of which the "Strad" is a noted exponent. Measure-"Strad" is a noted exponent. Measure-ments callipered down to 1-64th of an inch were observed in copying the mo-del; but with all this exactness, the tone was lacking. Mr. Weihe remarked in this connection, that in this tone the varnish was a great factor, and years were spent in fruitless search for this form of the "philosopher's stone." No end of guins have been secured and ex-perimented with in all styles, forms and conditions, special attention being paid to amber and copal gums. But these have found their best development and practical application in the manufac-ture of furniture varnish; and while the results of scientific treatment in this like have been in the highest degree suc-cessful, the treatment of these gums for use in violin varnish has not met with success. The use of spirits in varnish making is proven by experience to spoil the varnish for violin purposes in that it solidifies the fibre of the wood so as to reduce to its lowest terms the vibrat-ing qualities. It is the same as though ients callipered down to 1-64th of an ng qualities. It is the same as though he wood was covered with glass, and he strong sonorous quality of the ton s syanting. On the other hand the use of essential

On the other hand the use of essential offs in reducing the guins produces a varnish that leaves the pores of the wood and the fibre in their natural state, does not solidify them, and con-sequently the resounding, sonorous properties are retained. A curious feat, ture of the oil varnish is that it never words drives under an other words. ally dries; and one can pick up an remota, and in the handling of D. arnish will be found soft and tael eaving fingermarks wherever touch This is characteristic of gonuine Cre-monas. The old violin makers used to monas. The old violin makers used to distinguish their instruments by color ings; is for instance, the Amatis col-ored their varialshes a medium ligh-vellow, the Stradivarius makers used i deeper tint, ranging from orange to deeper rint, ranging from orange to deep red, while the Guarnerius instru-ments were mostly of a golden brown but the screard formation for the maximum data for a screar of the scr iut the general formula for the manu-acture of the yarnish was the same ith all three schools of manufacture, Welhe calls attention to the fact while the impression has obtained that while the impression has obtained that the process of munufacture of this varifsh was a secret, it was really no secret at the time. Everybody in the trade knew it, but it was so generally known and common, that no one seema to have thought it worth while to make i record of the process for transmission to generity. Moreover, the use of spir-is (alcohol) in varials manufacture a posterity. Moreover, the use of spir-ts (alcohol) in varpish manufacture and crept in, and gradually the old off process disappeared until finally, before is value was really recognized, knowl-dge of the same was gone. Spirit varnish dries quickly, so that it s possible to varnish a large number if violins in a short time; whereas with he oil formula only a limited number

