

MUSICIANS



MARIE HALL COMING TO AMERICA AGAIN.

Marie Hall, the young English violinist who captivated Americans with her playing last winter, has arranged to make another concert tour in this country next March. She will play in all the principal cities of the United States, after which she will visit Australia.

apply for recommendations to Prof. J. J. McClellan, Mrs. Martha Royce King, Hugh W. Douglall, Prof. W. A. Wetzel, Mrs. Ella Cumming Wetzel, Charles Kent, Mrs. C. G. Plummer, A. H. Peabody, Miss Agatha Berkhoel, Mrs. Amanda Swenson. Several other prominent vocal instructors and professional musicians are being seen, and with their consent, their names will be added to the above list.

A new musical wrinkle is the use of the phonograph in barber shops, and one Salt Lake tonorial artist has a full size Editor going while his patients lie and listen, and forget all about the scraping on the chin.

Berlin is beginning to appreciate Caruso, as evidence a cabaret of recent date. The Berliners have just discovered that Caruso is a great tenor. Although the famous singer created no furor when he appeared at a suburban opera house, two years ago, his engagement just closed, of three special performances at the Royal Opera, filled the house with enthusiastic persons, who gladly paid prices 200 and 300 per cent above the ordinary rates.

Prof. E. H. Lemare, the noted organist, who played in this city some months ago, opened last night the now great military band organ in the city of Melbourne, accounts of which have just reached this office. The instrument has five manuals, one being for the echo organ, and was remodeled at an expense of \$2,500 with 39 speaking stops, and a compass of 61 notes CC to C, 79 pipes, pedal compass CCC to C, 39 notes. The organ is electro-pneumatic action with all the up to date improvements.

Fred Graham has an interesting Salt Lake letter in the last number of the New York Musical Courier, in which he reviews the Gogorza recital, the Symphony orchestra recital, the Lucy Gates concert in the tabernacle, and various other musical events of the day in this city.

Local band musicians report business has been slow as good as it was a week ago, as there are many resorts, skating rinks and theaters going, and a much business is coming from polo.

The high school band is reported as progressing beyond the most sanguine expectations, and the boys are "catching right on." They are receiving 25 instruments, including a silver plated B flat tuba and a number of the very best make of clarinets. In a comparatively short time, the high school band will be of the parade ground furnishing music for the other cadets to march by.

Prof. Christensen will furnish 30 men for the St. Mark's charity ball in the Salt Lake theater on the night of the 15th, and has provided an orchestra for the Elks' Thursday evening socials.

Local music houses report heavy sales of sheet music, with automatic organs being replaced by roller skatable organs. Feature is being made this week of record sales.

Prof. Kiefer of Kansas City, the organist who is to open the Methodist church in this city, has visited here three weeks ago, when he called on Prof. McClellan and played for him in one of the Clavian organ recitals. Prof. McClellan says the Kansas City organist is an artist and will give entire satisfaction.

The soloist at the 11 a. m. service in the Catholic church tomorrow will be Sherman Hight of Chicago, a tenor who has made quite a reputation there.

Mr. Graham has begun the organization of the chorus for the spring festival, and as care must be taken in the selection of the voices, it has been arranged that all applicants for admission to the chorus must come recommended by members of the tabernacle choir.

Prof. Skelton has organized an orchestra for the First Presbyterian Sunday school, including 20 violins, a cello and a stringed bass. The orchestra is doing good work and is a marked ac-

torus came and went with some stir a few years ago and who has fallen into comparative obscurity as precursor of the vatican choir, is now writing an opera based upon a fantastic legend. Forgetting all about his duties in all his life he has never been in a theater, but he sees no obstacle in his design in a trifle like that. No more did the Presbyterian elder who originally planned the Metropolitan Opera House, and who had never set foot in a theater till he attended the first performance there. As soon as a merciful fire gave the opportunity the interior of the house was practically rebuilt.

Otto Lesmann, the musical reviewer of Berlin, thought but poorly of Mr. Paur's piano concerto when it was played there the other day. "The concerto," he writes, "is absolutely original in thematic invention—here and there appear the wraiths of Mendelssohn, Rubinstein, Liszt and Wagner—and the development is dry and without swing. The incoherent orchestration, which sounds ineffective in parts, consists largely of tiny fragments (distributed among the various instrumental groups) which have little or nothing to do with the themes of the work. This is the more surprising inasmuch as Herr Paur is an experienced conductor."

In order that it too may ascend the heights and be on a level with the other great German cities Munich has formed a magnificent chorus. This body is made up of the Lehrergesangvereine and the Lehrerin-Singchor (the Men Teachers Song Union and the Women Teachers' Chorus). These two fine organizations have joined their fortunes. With them are associated the youth orchestra, which plays in the Prince Regent and the Hof theaters. Singers and orchestra will be under the leadership of Felix Mottl, Friedrich Klose and Joseph Reitmayer. Every one of the performers, whether vocal or instrumental, is a professional. With such leaders and such fine material, splendid results should be practically a certainty.

Defense of Mechanical Music.

THE November issue of Appleton's Magazine contains several interesting letters evoked by John Philip Sousa's article in the September number of the same periodical condemning mechanical music.

The devices to which Mr. Sousa objects find an ardent champion in Paul H. Cromella, who says: "No one who reflects upon the matter for a single moment will deny that the average rendition of music by the amateur in the homes of our land is far below that of the mechanical music reproducer of today. It is just because these devices bring into our homes renditions of music of superior character which the vast majority of our people are total strangers, that they are meeting with such universal acceptance.

"But there is much more than this. The pleasure derived from music is generally limited to one instrument, and his or her proficiency admits only of the indifferent rendition of a small number of compositions, usually of elementary character and mediocre quality. The mechanical music reproducer brings into the home the widest range of musical renditions, vocal and instrumental, solo and concerted, rendered, it may be, by the greatest living artists.

"Our author assures us that the ordinary march of the mechanical music maker will cause the girls of our nation to desert from the effort to make mediocre piano players of themselves. Assuming for a moment the correctness of this statement, what a fearful waste of time and what needless suffering have been caused by the failure of our nation to make of our all our Mary Janes 'learn the piano'!

"But I deny that the progress of the mechanical music maker will diminish individual application to the art of musical rendition. The idea that any person having the natural ability and desire to sing, for instance, will permit a mechanical device to do his singing for him, is laughably absurd. On the contrary, the mechanical reproduction of songs by correct methods will only stimulate him to sing the more and enable him to sing the better."

"What is to become of the poor, maimed in our schools? Pupils anxious to learn yet must be denied owing to affliction? Surely some provision should be made for these unfortunate ones. It is not merely that some are lame, or deficient in hearing—for these are with difficulty remedied, and often fairly well—but it is that some cannot attend at all, owing to physical weakness, that causes us to ponder and ask, what is to become of the poor maimed in our public and high schools?

There are some cases—pitiful cases—that must be denied entrance, because it is wrong that they be brought to the notice of the strong healthy pupils, as it seems cruelly wrong that they may have no place in our free-for-all schools. Parents send them along, of course, as it is their only chance of giving them education, and they attend in private instruction. And must they have no education at all, because they cannot climb the stairs or recite, because of some terrible affliction, or because they are so physically deformed or repugnant that they must be kept out of sight of other students? And some of them are so eager to learn and keep up with the fellows, the busy have no time for tears, and the poor school children have all the time in the world for tears, as they are given no opportunity to be busy. They are deservingly these afflictions—afflicted through no fault of their own—of special education surely.

A boy was about to be sent to the reform school. "Why can't you be good, Richard?" "Well, I just can't, that all."

"But you surely have some reason that leads you to believe you cannot be good."

"Yes, sir; I have; but I don't want to tell it."

"We may change our opinion of you, if you tell it, you know."

"Oh, well, I'll tell it anyway, so I guess I may as well tell it. The boy looked over at his mother and hesitated some, and then he blurted out, desperately, 'Mother rubs it in, so.'"

"Rub what in, my boy?" "Why, my badness, of course."

"Rub your badness in?" "Yes, and she's pretty nigh rubbed it clean through; and if she ain't careful there'll be no good left."

"You think there is some good left, then, Richard?" "Yes, sir; I do; if mother will let it stay. But she's always holding my father up before my eyes, and she's always saying, 'You're going to be just like your father; you're following in his track just as fast as you know how.' Father was bad, I guess—so mother says. But she keeps saying 'What's the use of teaching you anything? You'll only go the way of your father.' It's always 'what's the use, till I'm blamed tired of it, and sometimes I don't see no use in it. I think it's just like my father. Everything is just like dad—poor dad; I guess she rubbed it into him, too."

"Well, I wouldn't say that, Richard."

"I know I'm not—if I only had a chance."

"There! that's the way to talk, my son."

boy, and we're going to help you to be good. We'll just talk it all over in the next room."

"Glad?" "My other papa was a naughty papa." "Your name will be Claude Morris, now." The gladness vanished.

"No; it won't." The stamped his little foot. "It's 'doin' to keep my own bad papa's name."

"Why, Claude?" "Tause it's my very own name, and tause it's pitter." LADY BABBIE.

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