

LOCAL MUSICIANS



THE LATE SECRETARY OF STATE'S NIECE A STAGE FAVORITE.

At talk in music circles is still of the recent Spring Festival, and the expressions are very general that several of the renditions marked a new era in our musical development. The production of "The Golden Legend" especially was an event that will serve as a mile post in local history for a long time to come. Salt Lake also should not lose sight of the fact that the Ogden choir took advantage of the coming of the Chicago Symphony orchestra to produce "Elijah," an ambitious achievement which may well cause our music forces to look to their laurels. It is this sort of thing that creates musical atmosphere and musical environment, and the more of our cities that form associations capable of doing works like those which the Salt Lake and Ogden choirs have attempted, the better it will be for the divine art throughout the west.

Monday night's concert, will be a master event at popular prices, arranged specially for the benefit of conference people who were unable to hear the big music festival of Wednesday and Thursday. "The Wedding Feast" will be given entire with Mr. Brines in the solo part. One of the most beautiful numbers from "The Golden Legend" will be reproduced by the full choir of 500. Miss Edna Evans singing the solo. Between these two renditions there will be a miscellaneous program in which Prof. McClellan, H. S. Brines, Mr. Brines and Miss Evans will take part. To those who did not hear the festival, Monday's program will be a very charming echo of the big event.

Gulmunt, the famous organist and composer, whose symphony as played by the Chicago Symphony orchestra and Prof. McClellan, attracted so much attention, is teacher of Tracy V. Cannon now in Paris. Mr. Cannon writes that study under the famous musician is an inspiration.

Jennie Hawley, who is now at the head of the Italian in the Mediterranean, writes friends in Salt Lake that she is having a royal time on her visit. She was in New York not long since with a view to securing a professional engagement. She has been studying some years in Paris.

The appearance of the Orpheus club next Tuesday, at the benefit concert, will be looked for with interest, as the club is to sing "The Pilgrims' Chorus" from the opera of "Tannhauser." The club is increasing its membership to 40, by the addition of the best talent in town, and the outlook for the organization is very pleasing.

Two women wearing enormous yellow hats sat in the center of Thursday afternoon's audience at the tabernacle. The people for some distance were going on at the stand. The several women kept up giggling and talking to the extreme annoyance of everyone around them. Concert goes on with a rule established in the tabernacle that every woman must remove her hat at musical entertainments, and that talking or loud whispering must be abstained from.

Held's band gave last evening, at Saltair, Mr. Held's waltzes "The Lady of the Lake," dedicated to Saltair. He has also written a composition called "The Northwestern Rose," dedicated to the Salt Palace management, and which his band will play there on the opening day.

Prof. McClellan entertained his pupils at Thursday afternoon's orchestral concert. They met him at the Bureau of Information and accompanied him to the tabernacle, where he had the best seats in the house reserved for them.

Hugh Dougall is coaching Mrs. McCoy for her vocal effort in Tuesday's benefit recital at the First Congregational church.

Francis Wagner, the cellist of the Chicago Symphony orchestra, played on a cello valued at \$10,000, a genuine Stradivarius.

The price list and directory of the Salt Lake Federated Musicians has just been published in convenient booklet form. The officers given are as follows: President, C. L. Berry; Vice President, W. E. Sloan; Secretary, L. A. Matthews; Treasurer, Lorenzo Sharp.

Directors—C. L. Berry, W. E. Sims, J. A. Matthews, Lorenzo Sharp, S. A. Abbott, Chris Johnson, H. A. Mercer, Fred Midgley, P. Panning.

Auditing Committee—T. A. Nicoll, J. E. Gosling, D. Baumberger.

Examining Committee—Anton Pedersen, chairman; John Held, George E. Skelton.

Delegates to the Utah Federation of Labor—J. E. Gosling, Chairman; T. Panning, A. J. Elmer, P. C. Stevens, Fred Midgley, D. Baumberger.

The price list includes figures for performance at the theaters, resorts, parades, serenades, horse races, concerts, celebrations of various kinds, excursions, meetings and conventions of all kinds, balls and dances, weddings, funerals, and other classes of engagements, hotels and restaurants.

Articles of incorporation are published and a full directory of members of the local is given by instrumentation and residence.

The Musical Union has appointed a committee to call on the Chamberlain Music Co. and the newspaper offices, to ask their sympathy in the movement of the Union to protect bonafide resident citizen musicians against the transient "touring musicians" who drop in here for a short time, under the "radio" players, but only give cheaper than much poorer service, and then take out the "ship in the night" to the next place and repeat the same.

Moreover, there are regular agencies in the larger cities, through which very mediocre musical "talent" is peddled out from foreign emigrations, and sent out over the country under contract to play at hotels and public places at cut-rate prices, a percentage which goes to the agencies. The committee call attention to the fact that these men, often wretched musicians, by cutting under the wages of local resident musicians, have to pay their taxes and other taxes toward the support, which the itinerants do not do. As compared with the non-tax-paying transient, the tax-paying resident musicians think the hired of musical

performance ought to give home people the preference.

The Fifteenth Infantry band will give the following program tomorrow at 2 p. m., on the Fort Douglas plaza: "Coronation March, Die Folkinger," "Kritschmer Grand selection from 'Carmen'," "Ballet Nocturne, 'The Monastery Bells,'" "Quartet from 'Il Rigoletto,'" "Verdi 'Dance of the Hours,'" from "La Gisconda." Panchielli.

Many Salt Lake citizens who met Senor and Senora Alberto Jonas, while they were visiting in this city from Detroit several years ago, will learn with regret that they have separated, after achieving much success as instructors at Berlin. Senora Jonas is now located in New York where she is being well received, and has opened a studio there for instruction on the piano. Parties who claim to know, say the occasion of the separation was a feeling on Mrs. Jonas' part that she was not receiving her made of public recognition, the greater part of which she thought went to her husband, while she was comparatively neglected. Senor Jonas has certainly made a great reputation at the German capital.

Mr. and Mrs. Harold Orlow have reached Salt Lake and will spend several weeks with "the old folks at home." Mr. Orlow is bringing his bride on her first visit to this city, and she is greatly charmed with her experience. The young couple themselves, bears evidence of hard work and will devote some time to recuperating. Since he was last in Salt Lake two years ago, he has had a most strenuous career, writing music, conducting and managing, a good part of his time having been given to the Shubert Bros. productions.

Joe Tueller of Montpellier, Ida., is in the city visiting old friends and acquaintances. He is the son of Mr. Tueller, an old pupil of Prof. McClellan, and has been teaching piano in southern Idaho for over a year.

The appearance of Mrs. Wetzel's ladies' chorus at the recent Ladies' Literary club meeting, attracted in academic caps and gowns, was found to be an acceptable indication in indicating the progress which will probably be continued, particularly when college songs are to be given.

Francis Wagner of the Chicago orchestra heard little Joseph Clive play Thursday. He was so pleased at the child's performance that he promised to send him a cello loan from Chicago, and has just sent him one. Master Clive is the son of Prof. W. C. Clive.

SHARPS AND FLATS

Pianists will be interested in the new edition of Liszt's first concert just issued by Schlesinger in Berlin, for it is edited by Eugen d'Albert, who was a pupil of Liszt, and who has embodied in footnotes all the hints regarding his work which Liszt gave him and his other pupils in 1882. He corrects some serious errors, especially regarding details of tempo, that have gained currency.

The amazing rapidity with which Italian composers used to turn out operas is illustrated by the exclamation of Donizetti when he heard that Rossini had written his "Barber of Seville" in three weeks: "Yes; I always thought he was a lazy fellow!" Siegfried Wagner seems to be emulating these Italians. Scarcely had his latest opera been heard—and condemned—when it was announced that he was hard at work on still another score, the subject being Dietrich von Bern, who is represented in German legend as having been a more powerful hero than the Siegfried immortalized by Richard Wagner. Referring to Siegfried Wagner's industry, a Berlin critic says: "He reminds him of Mino's 'Zwangselle Plague Mun' ohne Zweck."

There was a time when Paris was the Mecca of all musicians—players, singers, and composers of all kinds. The

Prussian Offenbach, the Polish Chopin, the Italian Paganini, the Saxon Wagner, the Hungarian Liszt—all sought fame and fortune in the French capital. Having recently revisited Paris, Mr. August Spanuth contrasts in the Staats-Zeitung the present with that glorious past, when star casts were to be heard at the opera every night. Concert music, he admits, gets as much attention as formerly, if not more. "Berlioz was much more neglected than his so much smaller followers are today." But the opera is not what it was. It has a vast fund at its disposal, and the untalented Parisian believes it to be the best opera in the world; there are few great, but there is a fine ensemble.

The entire amount of contributions to the MacDowell fund of the Mendelssohn Glee club to date, and the interest on bank deposits, amounts to \$39,724. The committee of administration of the fund, together with the money paid on behalf of Mr. MacDowell during the period from May, 1906, to date amounts to \$10,780, leaving a balance of \$28,944. This amount of money is now on deposit in the Columbia Trust company of New York. E. C. Benedict is the treasurer of the fund, and the trustees are Frederick G. Bourne, Benjamin Prince, Allan Robinson, Herbert L. Satterlee, and Isaac N. Seligman. The sum of \$28,944, less some small expenditures that have still to be made, will be turned over to the Edward MacDowell Memorial association, which has been organized to administer the Peterboro property, and the fund raised by the Mendelssohn Glee club.

It is hoped that an annual income of from \$1,200 to \$1,500 will result from an investment of the principal of the MacDowell fund. This yearly income will be devoted to maintaining the Peterboro property of Mr. MacDowell.

A lady who has had some years' experience as a conductor of feminine orchestras in England, writes this item to London Times:

"The non-success of so many ladies' bands is entirely the fault of the 'ladies.' For the most part they are well-meaning, but they do not know their own minds. They will rehearse regularly, they won't stick together long enough to do any good, and they throw over the most important engagements, without a word of warning, if something better turns up. That they have accepted the first engagement counts for nothing. . . . The favorite work with these orchestral players is that in hotels and restaurants. Socially, it is the lowest kind of work, but they like it, because so little rehearsing is necessary. Personally, I consider it a sad sight to see girls of gentle birth content to play in restaurants—often dressed up in some ridiculous costume—when, if they would stick together in an orchestra, and give concerts, they could earn a living in a self-respecting manner. The concert party, the garden party, the 'at home' and, perhaps, the very top class of exhibitions, these are legitimate spheres for refined girls to work in, and not in public restaurants and eating houses. Yet, though work of the latter class is available in plenty, it is next to impossible to secure the services of those willing to work in a way to make it a success."

HOW TO AVOID APPENDICITIS.

Most victims of appendicitis are those who are habitually constipated. Orin laxative by stimulating the bowels and restores the natural action of the bowels. Orin Laxative Fruit Syrup does not nauseate or grip and is mild and pleasant to take. Refuse substitutes. E. J. Hill Drug Co., "The Never Fails."

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IN LONDON THEATERS.

Special Correspondence.

LONDON, March 25.—Judging by the storm of controversy which has been aroused by the mere suggestion that a monument to Shakespeare should be erected in London, there seems little likelihood that the worthy gentleman who proposed that \$500,000 should be raised for that purpose, will ever succeed in collecting anything like that amount. When the leading lights of the literary and dramatic world exhibit such a divergence of opinion as to what would constitute the most appropriate memorial to the immortal bard, the general public will eagerly grasp the excuse afforded for declining to shell out anything.

Thus far, the scheme has evoked much more enthusiastic opposition than support. William Archer, the pundit of British dramatic critics, has come out flat-footed against it. "It is absurd," he says, "to raise an altar and dedicate a monument to Shakespeare while he lacks the living monument of a national theater, where his works might be worthily presented." Furthermore, he does not believe an English sculptor could be found capable of doing justice to Shakespeare in marble. Sir John Hare favors a national theater and considers the proposed memorial "inadequate, insignificant and absurd." Puroo sneers at a "heap of statuary." R. C. Carton is opposed to founding a national theater "either in memory of Shakespeare or anybody else." He is for the statue. Arthur Symonds, on the other hand, is of the opinion that a statue would be "a public desecration to the memory of one whose work is already his sufficient monument." Theodore Martin thinks we have theaters enough already and wants a statue. Zangwill says, "Nothing is worthy of Shakespeare except a national theater." Sir Charles Wyndham, who ought to know, says that a national theater would cost too much and would prove unsatisfactory because it would be unable to command the services of the best artists known to their strongly developed commercial instincts. Alfred Austin, the poet laureate, has invoked his feeble muse against the memorial scheme. He says:

"Rear pedestals to portable stuff
Gods for themselves are monument enough."

That first line may be used hereafter as a plea for putting a marble Austin on a pedestal some day. But anyhow, he is dead against doing anything in marble for Shakespeare.

It is highly improbable that the proposed memorial scheme will succeed with any better success than did a kindred effort which was made 85 years ago with a much more influential backing. King George IV was party to the project through, while the Duke of Wellington, the Duke of Devonshire and Viscount Palmerston figured among the vice presidents and the general committee included Sir Walter Scott, Thomas Moore, S. T. Coleridge, Washington Irving, and Keble, Keane, Macready and Charles Matthews. The preliminary prospectus, which was issued in 1823, stated that his majesty, "deeming that tribute alone" (a projected mausoleum at Stratford-on-Avon) "an insufficient testimony of the surpassing genius of Shakespeare, has been pleased to approve a proposition for erecting another monument in the metropolis worthy at once of the poet and of the nation." But the nation received the proposal with indifference, and declined to subscribe though at that time, admiration for Shakespeare had not risen to those sublime altitudes, viewed from which a marble memorial seems "inadequate and absurd."

Sidney Grundy says the day of the "clever" play is past. By the "clever" play he means any play that makes audiences think and does more than merely amuse. People are bored to death with your clever playwrights, he declares. "They come to the theater to be amused and not to think or to work out a problem. Drop your chatter about literature and cleverness and let the dramatists amuse the public. If they do this we shall hear no more about the public deserting the theater for the music hall."

To amuse is the sole object Mr. Grundy has had in view in the play he has written for Mrs. Langtry, in which, at Easter, she will make her first appearance on a London stage after an absence of three years. It is a light comedy in three acts, conveying no lesson, containing no serious interest and presenting no thrilling situations. Wherefore both the author and the actress are sanguine that it will catch on.

The play, by Mrs. Langtry, is that of an up-to-date wife, full of modern ideas, who, after trying to live up to them settles down comfortably and happily with her husband. There are only four other characters in the piece, thus bringing it into line, so far as shortness of cast is concerned, with Hubert Henry Davies' former "Mollusks." Mrs. Langtry's former "A Marriage of Convenience." The play will afford Mrs. Langtry an opportunity to display some stunning creations and will doubtless help attract the women-folk.

Edinburgh is to have the privilege of witnessing the first performance of Henry James' new play, "The High Bid." It is a comedy in three acts and abounds in that light, delicate and humorous with which readers of the American author are familiar. The scene is laid in an old English country mansion. The owner is an ambitious politician whose pecuniary troubles the place is mortgaged up to the hilt—tempt him to wander from the path of rectitude. But he is saved—as many hard-up aristocrats have been in real life—by the intervention of a beautiful American girl. The theme sounds rather hackneyed, but Henry James never wrote anything in his life which could be called hackneyed, and it is certain he is not going to begin doing it now.

Mischa Elman's playing of the great Tchaikowsky Concerto at Queen's Hall Thursday night moved the audience to a wonderful demonstration. Never had the young violinist's tone been more beautiful or his technique more nearly perfect. He was recalled again and again, and bowed and bowed to the utmost limit of endurance of an ordinary mortal. It was a great performance, ably accompanied by Henry Wood's orchestra, and when Elman goes over to America next autumn you are going to have a treat.

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THE ELITE!

338 SOUTH STATE ST. MAX FLORENCE, Mgr.

It is three years, by the way, since we have had a new play from Mr. Grundy. The pessimistic view he has acquired during his long absence does not appear to be shared by dramatists and theatrical managers generally. "There will always be a demand for the serious play," says Fred Terry. "The public want their emotions touched. A drama is an emotional movement. An audience, in an emotional play, belongs to it. It is bound to succeed if it is a good play." W. J. Locke cites the success achieved by Miss Lena Ashwell with "Treno Wyndham" and "Diana of Dobson" as proof that it is not the merely amusing play only that appeals to the public. He might have supported his contention by referring to popular approval which has been bestowed on his own latest work, "The Beloved Vagabond," which certainly is not primarily an amusing play. "But perhaps," he continues, "Mr. Grundy means that the type of play that appeals only to the intellect and not to the emotions is doomed. If that is so I agree with him. In the nature of things the purely intellectual play will have to go."

Charles Frohman takes an optimistic view of the prospects for the theatrical season here and is laying his plans to take full advantage of it. His impression is, however, "that the demand will be mainly for pieces of the lighter class—for comedies, farces and musical comedies—for fun and melody in short. This is not to say that the more serious plays will be neglected. On the contrary, observation tends to convince me that there always comes a time when the serious, frivolous theater-goer desires something more solid than dramatic entrees and melodramas. The great thing is that the theater shall be popularized, that people shall acquire the habit of looking to it for entertainment of one kind and another."

Frohman has picked up some new plays since his arrival. One of them is "The House of the Dead," which he has in three acts by Alfred Athol, which has made a big hit at the Athenaeum in Paris. After witnessing a performance of it Frohman promptly decided that it was one of the best things he had seen for and bagged it. That was on Saturday. "I telegraphed at once to Cosmo Hamilton in London to join me," he says, "and together we sailed on Sunday. Traveling back to London on Monday we discussed and settled the treatment, the locality and the characterization of the English version and as Mr. Hamilton is a good writer the London public will probably have an opportunity to judge the results some time in May."

New York may have to wait a little longer for it. The tour which includes three individuals, Mr. Brizard and M. and Mme. Radnot—a typical French "menage a trois"—who are holiday making at a watering place in Normandy. It happened that the town is expecting a visit from the king of Syria, his sweetheart, Nina Goble, and his aide-de-camp, a five-act comedy. The Radnots and their friends are mistaken for the distinguished strangers with whom they keep the Athenaeum's audience in roars of laughter.

During his brief stay in Paris the hustling American "presenter" made arrangements for a four-act comedy, which will be the joint work of a French and English dramatist. They are M. Gavault and Mr. Michael Morton. Mr. Morton has previously played the role of a Frenchman and M. Gavault, being responsible for "Her Father," the English version of M. Gavault's "Son Pere." "I have left them to settle between themselves just how they are to collaborate," Frohman told an interviewer. "Probably each will work out his own idea up to a point. They will meet again in June, and then put the finishing touches to their joint effort." The subject will be English and the action will take place in England. The play will be produced both in French and in English, and it is expected that the spirit of the emotional French folk much more than it does the phlegmatic Britishers—will help popularize it in Paris.

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MUSIC FESTIVAL!

(Continued for Benefit of Conference Visitors).

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J. J. McClellan, organist.
M. J. Brines, Tenor from New York.

Edna Evans, Soprano.
Horace S. Eusling, Baritone.

EVAN STEPHENS, Conductor.
FRED C. GRAHAM, Manager.

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