# MUSIC AND MUSICIANS

THE American Music society is preparing to bring out in concert form, Frederick Converse's new opera, "The Pipe of Desire." The principal parts will be taken by Mrs. A. S. Peters, Miss Emily C. Jessup, Miss Edna Cohn, Mr. Brines and Frederick E. Smith, with Spencer Clawson, Jr., as the accompanist. Mrs. Igleheart will give readings bearing on the opera, and quartet parts will be presented by Mrs. Peters, Miss Cohn, Mr. Brines and Mr. Smith.

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The Tabernacle choir is bringing in new members in a gratifying way, nearly 150 tenors and bases being present at last Thursday evening's rehearsal, and among them many of the leading singers in the city. The men and women singers will meet separately, beginning next week, that the drill, as well as placing of members in the parts best suited to their voices may be properly attended to. The women are to meet Monday nights, and the men on Thursday nights.

Just at present, Mendelssohn is receiving attention, the beautiful duo with chorus, "I Waited for the Lord," from the "Hymn of Praise," being in preparation. There are also being considered several of the heaviest choruses from "Elijah," such as "Thanks be to God," and "He is watching over Israel," of which the choir has had copies for several years. Prof. Stephens desires to remind all who have received letters of invitation from the First Presidency, that a reply on the card enclosed, is due, stating whether or not they can accept, in order that the membership roll may be made out in full.

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The Salt Lake Male chorus held an informal reception Wednesday evening, in the rooms of Squire Coop, conductor of the club, where an enjoyable program of miscellaneous numbers was given, including selections by the chorus and individual members of the association. Mr. Coop also gave a number of selections on the piano. Refreshments were served, and the festivities continued until a late hour. This was one of a series of entertainments which the club intends giving.

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Tracy Cannon will play as a prelude in the First Congregational church tomorrow morning, two movements of Mendelssohn's Sonata in C minor; as an offertory, Schubert's "Litany," and as the prelude, Lemmen's "Fanfare." Miss Edna Cohn, the contralto, will sing Hiller's "Lord O My Heart Holds Dear."

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Salt Lake people who listened with pleasure to Adela Verne while she was here, will be interested in this notice about her, printed in an eastern paper: Adela Verne, the English pianist, gave a recital in Washington yesterday afternoon that showed her an artist of importance. The composition which called forth the greatest applause was the Chopin sonata, op. 35, in which the player combined technical skill and emotional beauty. The Liszt "Rhapsodie," No. 2, brought an equal amount of applause and, although it was the closing number of the program, the audience remained seated, refusing to leave until Miss Verne responded with an encore, which she graciously did.

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Walter Smith, a local musician, well known in song composition, has written the words and music of a new song, called "Beautiful Isles of the Sea," as sung by Horace Ensign, the decorated cover being also designed by Mr. Smith. The scene represents a corner of Great Salt Lake. It is a meritorious production which ought to find a ready sale.

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At tomorrow's 11 a. m. service in the Catholic cathedral, Norman Vote will sing as a baritone solo, Dudley Buck's "Salve Regina;" and Miss Florence O'Neil, soprano, will sing a Benedictus, as the offertory.

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With the opening of the new year, there is an increase in the birth of new brass bands out in the country, so that Salt Lake dealers are finding a ready market for instruments.

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A. K. Houston, the baritone, has returned from an extended trip through the east, where he met with success in recital work. He is already arranging with concert managers in New York for a tour to begin Jan. 1 next.

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There is quite a call for sheet music through the mails, which is keeping local dealers busy in answering them. The demand is largely for standard productions.

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Henry Gardiner, for some years in charge of the talking machine department with the Clayton Music company of this city, has been transferred to Logan, where he will be in charge of the new branch store opened there by the music company.

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A prominent local music house disposed of 25 pianos, 50 violins and 50 mandolins and guitars, in one day this week, the proceeds of a contest that has been carried on in the advertising department of Salt Lake newspapers for some weeks previous. As a result the local demand for the week has been up to the mark.

## SHARPS and FLATS

Sr. Florencio Constantino, the Spanish tenor who sang here with such effect in the Savage Opera company, has been distinguishing himself as a member of the Manhattan Opera company—particularly as "Romeo" in the opera of "Romeo and Juliet. Constantino seems to be a favorite everywhere.

Harold Bauer has been resting the season in England. He announced the recital he gave in London a fortnight ago as his "Swing recital". It may have been only a clever test of the power of suggestion to influence people to forget the mud and slush underfoot and the dismal fog overhead and all around—conditions that make home and the grate fire particularly attractive to the Londoner says "Musical America." However it was, Mr. Bauer had his full house, and everybody seemed happy to be there.

Conductor Stock of the Theodore Thomas orchestra has produced a novelty at Chicago. Following an interlusion, the director swung his baton over a diminished orchestra that had been reduced to 15 wind instruments to give a serenade by Walter Lampe, which furnished a striking novelty in Munich a few years ago. Each of the five movements had distinct individuality, and the voicing was particularly pleasing. The serenade was scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon and four horns. this novelty had an air of freshness that was captivating, and found favor with the audience.

Arthur Hartmann is likely to appear in a new role. He has been invited to conduct a symphony orchestra to be organized in Seattle, to be known as the Arthur Hartmann orchestra. The artist said recently to a reporter who called to see him:

"After my Seattle concert seven millionaires came to me with an invitation to a testimonial dinner. A pleasant surprise awaited me. At the banquet it was proposed to build a temple of music for which a permanent symphony orchestra, known as the Arthur Hartmann orchestra would be formed, and I was offered the leadership. I declare to you I never was so overcome. The temple will be built on a 10-acre tract in Orr Park, which is above Capitol Hill. This is the site for the new buildings for the Alaska-Yukon Exposition. I wish it understood that my orchestra will bear no hard feelings against the present Seattle orchestra. The new organization is a compliment to me, because of the regard Seattle people have for me. I have the support of the local press. The orchestra will encourage the American creative artist. If I begin as Theodore Thomas did, it will be of monumental importance to this country's municipal development. It will be a stimulus to musicians."

Late advices from Dresden chronicle the reception there of Richard Strauss' new operatic sensation, "Elektra." The composer was given a rousing welcome—15 recalls, but the performance of the work seems to have left the local music public in doubt as to the merits of the composition. The dispatches say "Spontaneous enthusiasm seems to have been lacking." The music is described as "a prodigious orchestral orgy, with nothing that can be called music in the score." Another critic refers to the performance as "a cyclone roar of deafening intensity." The whole thing appears to be a musical nightmare, a melodious frenzy, a prodigious display of musical fireworks, a staggered explosion expressed in musical notation, involving the rapture of several bass drum heads. It is reported that Oscar Hammerstein has paid for the American rights to the opera $5,000 cash, guaranteeing also $18,000 for 20 performances in royalties; and in addition has paid $8,000 for the right of reproducing the music. Strauss' local publisher has already paid $27,500 for the music.

WILLARD MACK.

Who Will be Seen as Strongheart at the Bungalow Next Week.

## QUESTION OF MUSIC STUDY IN GERMANY.

THE question of music study in Germany is handled without gloves by August Spanuth in a letter from Berlin to the New York Staats-Zeitung, in which the well-known critic, with merciless candor, undertakes to dispel many fondly cherished delusions of American students who look to the fatherland as the Mecca for the art devotee without a deep purse.

"The first delusion is the cheapness of study in Germany, and especially in Berlin. The American sends for the prospectus of a reputable conservatory, in which he finds the total tuition fees for a year, including instruction in all departments, placed at from $100 to $125. The same amount of instruction would cost much more of course in America." But it must be taken into consideration that at German conservatories the fees are increased by all sorts of little 'extras.' Then the instruction is principally class instruction, with very rarely more than 20 minutes' individual attention for each pupil.

"Moreover, the theory classes are usually so overcrowded that the student has to do a great deal of work by himself to accomplish anything worth speaking of. Especially is he at a disadvantage if he is not thoroughly at home in the German language. How often ambitious American students have come to me and bemoaned the necessity of resorting to expensive private instruction in theory!

LESSONS COME HIGH.

"And private lessons are not a whit cheaper here than in America. I have yet to find a piano or violin teacher with a reputation who would take less than $5 per lesson (of one hour) from American pupils. Whether students of other nationalities are allowed cheaper rates I do not know, but I think it is quite possible. In fact, it is by no means uncommon for private teachers to charge $4.50, $10, or even $15.00 per lesson.

"The danger of falling into the wrong hands is a subject to which a whole chapter could be devoted. Suffice it to say that if American students and their parents would exercise a little more care and, above all, judgment, many fatal errors, especially in the cases of vocal students, could be avoided.

LIVING COMES HIGH.

"The second delusion, that it is much cheaper to live in Berlin than in American cities is no longer generally encouraged, it is true, but it should be permitted to die out entirely. The rates at a respectable Berlin pension are almost invariably higher than at an American boarding-house of the same grade. Even if the monthly sum should really seem a little less, our American friend will find at the end of the month that the extras for light, heat, baths, and so forth, more than make up the difference. The prevalent system of charging for every bath has induced many an American to forego the accustomed daily ablution and be content with a semi-weekly indulgence.

"In short, he who tries to live and study music in Berlin on less than $75 a month has to accustom himself to many uncomfortable privations. Such a sum just covers the absolute necessities.

"And now in regard to that fatal delusion, that it is easier to get started on a successful artistic career in Germany. I have had letters from men who for years have been giving piano lessons in the middle-size American cities, men who have wives and children, and who write in this strain: 'I have saved up $3,000, and wish to go to Berlin to spend a year there studying with So-and-So and afterward concertize. Can you tell me what steps I should take in order to secure a large number of engagements?'

DELUSIONS SHATTERED.

"The correct and probably most effective reply would be a howl of derision. The supposition that anyone could so soon make a living from concertizing in Europe is so utterly absurd as to move the initiated to scornful laughter. In the first place, be it known that not only does the first step to the publicity of the concert hall cost money, much money, but that a small fortune is necessary to follow up the first success made. Even in the rarest, most fortunate cases it is necessary to wait several years before concert-giving yields even a modest profit, and even then, so far as I know, there is no one that makes enough out of it to live by it alone who does not scoop down on America every now and again. Otherwise would our celebrated virtuosos bother themselves so much with pupils? If you ask them, they promptly confess, as a rule, that they hate teaching and really have not time for it, but that they need the money. As a general thing, the only person who makes money out of virtuoso concerts in Germany, and particularly Berlin, is the manager.

"It cannot be denied, of course, that there are a good many artists in Germany who have a nice little income 'on the side' from occasional concert appearances. But just ask them to describe the experiences of their first years. Then, too, against this number of successful artists must be placed the countless disappointed ones who, notwithstanding failure, were by no means blockheads.

NO PAY FOR ENGAGEMENTS.

"The singers among the American aspirants who come here have peculiar complications to face. The teacher they choose generally has them under his thumb when they begin their public career. Besides the limitations of his own personal tastes he may also have 'connections' from the early years of his professional career. If, by chance, he was formerly the heroic baritone at some little court theater, then of course he knows this and that interdant and he takes pains to tell the young American during the first interview: 'My child, after you have studied hard with me for three years I will introduce you to the intendant of the Grand-Ducal Court theater in No-Pay and—your future is made.'

"The course of training pursued depends less upon the natural character of the voice than the ideas adopted by the teacher in his former public career. The result is that voices eminentally adapted for the concert-room are trained for the opera stage, a mezzo-soprano is forced into a high coloratura soprano, and a coloratura soprano is transformed into a contralto.

"And the end of it all, after years of hard work, is perhaps an engagement at a little court theater that pays no salary to beginners and after a long period of faithful service offers as a reward—the prospect of an order. There have been cases, indeed, where it was the teacher who received the decoration. Nor is it only the small court theaters that pay in this way; on the contrary, the services of celebrated singers in important opera festivals are frequently paid for with orders instead of coin."

FATHER AND SON — DUNDREARY

E. A. Sothern as he Appeared as Lord Dundreary. E. H. Sothern as he now appears as the character.

## SEMBRICH'S FAREWELL TO OPERA.

THE famous soprano, Marcella Sembrich, said good bye to the operatic stage of America the other night, in New York. The bill was made up of acts from three operas with which Mme. Sembrich has been brilliantly identified during her long career. It consisted of the first act of "Don Pasquale," the second act of "Il Barbiere di Seviglia," and the first act of "Traviata." In the lesson scene of "Barbiere" Mme. Sembrich was heard in songs and in a duet with Mr. Bonci.

In her pleasant apartments, in the Savoy hotel, Mme. Sembrich talked to a Herald reporter the other day about her coming farewell to the operatic stage in this country.

"It is a real farewell," she said, with a sigh, followed by a bright smile. The popular Polish prima donna has been so long associated with the public mind with all that is bright and cheerful and effervescent in musical life that it is hard to think of her as in any mood but that of bubbling mirth and mischievous gayety.

In "Don Pasquale," "Dono Giovanni," "Le Nozze di Figaro," "Il Barbiere di Seviglia" and "La Fille du Regiment" Mme. Sembrich will always be remembered as the embodiment of high spirits and piquant mischief.

To be sure, in "Traviata" and "Rigoletto" and a dozen other operas that close in gloom she has had to affect the depths of woe, but probably the public has always more or less felt that this was but a mask that hid for a moment the smiles and laughter of the great singer. Susanna, Rosina and Zerlina, all of them the synonym of all that is light and graceful and bewitching in musical comedy, are the sort of parts in which she will be remembered with particular pleasure.

A tearful or regretful Rosina is unthinkable, and Mme. Sembrich was by no means tearful even at the thought of the step she is about to take.

"I am so glad," she said, "that some of the newspapers have declared that there was no good reason why I should abdicate. That is just what I wanted. For years I have been saying to myself that I should leave the public before the public left me. It would kill me to have people say that I had not heard the cue that must come to all artists, big or little, to make way for the next generation.

"Now I am going with nothing but pleasant recollections of my 30 years on the stage. What a long and delightful story it has been to me since the day when the little Marcella Kochanska went trembling before the great Papa Liszt to let him judge of her talents! The old man put his hand on my head when I had finished, and, drawing me to him, said:

"'You have three pairs of wings, little one, on which to fly to fame. You can become a great pianist, a great violinist or a great singer.'

"You know I wanted first to become a violinist, and then the piano attracted me. It was when I was a piano student that I met Professor Stengel, my teacher and now my husband.

"As a child I had considerable talent for the piano. My father lived in Wismonky, a village in Austrian Poland, near Lemberg. He was the village musician—and, as a matter of course, one of the village's poorest men. As he had taught himself music, so he undertook my musical education, and my first lessons on the piano came when I was four. At the age of six I began the violin, on an instrument that he had made for me with his own hands. There were few puptis in the village; so there was soon a useful field for my talents. I could play the piano for the parties of the richer children of the neighborhood and my enthusiasm in this work soon made my services much in demand.

"Now that I am giving up the stage, I have splendid resources in my piano and violin. Did you know that some years ago I gave a concert in St. Petersburg when I furnished the whole programme? I played four piano pieces, four violin pieces, and I sang four songs. Don't forget, either, that Mr. Abbey's benefit in the Metropolitan Opera house, nearly 25 years ago, I played a violin concerto by De Beriot, and sang the 'Ah! non giunge' from La Sonnambula.' And at the end of the concert I played the violin obligato for Mme. Christine Nilsson when she sang Gounod's 'Ava Maria.'

"Need you ask me what I am going to do when the footlights are turned down for me for the last time?" continued Mme. Sembrich. "My husband and I will devote our time, as we often do now, to playing the best things of Brahms, Beethoven and other masters.

"We have a beautiful villa on the Lake of Geneva, at Chamblandes, near Lausanne, where we shall make our home. Mr. Paderewski and his family and other musical friends live near, so that we shall not want for society and a chance to talk over old days in America. I am filling the house with pictures and programs of every important opera in which I have taken part.

"After my farewell to the stage here I am to sing a few times in Berlin in February. Then to Dresden, where I made my operatic debut in 1879, for a farewell series. After that I am to sing a few times in Vienna and St. Petersburg, and then to Lemberg, in Russia, my native town, where I shall appear for my final, last farewell to the stage.

"Next year I am to make a long concert tour in the United States. I feel that in song recitals I can be of help to students. The art of song, as our predecessors knew it, seems to be in danger of disappearing."

As the reporter left it was snowing hard, but Mme. Sembrich and Professor Stengel were about to start out for a four mile walk through Central park and around the reservoir. The storm only added zest to the prospect. This is the sort of exercise that has enabled the prima donna to keep her good looks and high spirits through 30 years of the most exacting career known to an artist, and to say farewell to its glories with a contented smile.

## *Is the English Drama On the Road to the Dogs.*

London Dramatic Letter

Special Correspondence.

LONDON, Feb. 4.—English critics have gone out of their way to take exception to the remarks of Jerome J. Jerome in Paris on the state of the drama in Great Britain. The famous humorist, speaking seriously, holds a most gloomy view, as most all except the most biased or insular of observers on the present condition of affairs in John Bull's island. To quote Jerome, who was but giving voice to the universal opinion, the English stage continues itself in beaten paths, and is content with narrow and out-of-date methods. It repeats always the same sentimental stories set forth within a limited sphere of outlook, and through the medium of characters which are purely conventional, and without any reality."

Those here who take exception to Jerome's words lament the fact that he had not something better to tell his French audience. But who is to blame for that, pray?

Although Arthur Bourchier, who is a good actor, and one of the most enterprising of English managers as well, and who has just returned to London from a trip on the continent, does not go so far as to make comparisons, which are always odious to the British mind, especially when they disparage the home talent, has something to say which so aptly fits in with the remarks of Jerome that I will quote it.

THEATERS IN VIENNA.

"I was much impressed when in Austria," continued Mr. Bourchier, "with the excellence of the theaters of Vienna and Budapest. I would place the actresses of Vienna quite as high as the great actresses of France. The men did not strike me as being quite so good. In Austria I was struck with the clever way in which the plays of two well-known English writers had been adapted as musical comedies. I mean Mr. Zangwill's 'Merely Mary Ann' and Mr. Shaw's 'Arms and the Man,' neither of them, you would think, a piece likely to make a successful play.

"The lighting of the stage in Germany made a great impression on me. They light their pieces, in many theaters, absolutely like nature. For instance, if the scene portrayed is a room in an old castle, and the time is supposed to be sunrise, the stage will not be lit all over, as is the custom in England. The footlights will be cut off and the stage left in darkness, and then those windows which are presumed by the management to face the east will gradually be brightened by the rays of the rising sun. Only those parts of the room which would actually in real life be affected are brought beneath the influence of the light, and those players whose position in the scene placed them without the reach of the light speak their lines from the darkness. The effect is most weird but, I consider, extremely artistic. Mr. Pinero alone, I believe, among English writers, has tried to get an effect in the same way. That was in 'Iris.' By the German method of course you lose the player's facial expression, and I question whether it would be considered an advantage by the majority of English playgoers.

PERFECT ARRANGEMENTS.

"I saw a most effective instance of stage lighting in Berlin. It was at the performance of a travesty of Tristan and Isoult. In one scene the characters all round a supper board lit only with candles. All the other lights of the theater are cut off, and the effect is wonderfully realistic. One feels that the thing is an actuality, and that there is a real gain to the strength and life of the play. Altogether, I do not think the management of the leading Continental houses have much to learn from England. Their arrangements are perfection."

Bourchier is to produce Bernstein's "Samson" in London shortly. His version closely resembles that of Gillette which you have seen in the United States and which is almost a word for word translation of the original, despite the criticisms which have been made upon it.

"OUR MISS GIBBS"

At last a name has been decided upon for the new Gaiety production in which Gertie Millar and George Grossmith appear. The supposed inability of the author and the manager to arrive at a satisfactory decision has been aired through the press and thousands of suggestions were received from all parts of the country. Yorkshire, however, took the lead in the attempt to help the theatrical people out of their hole, for the chief character of the play, which is to be acted by Gertie Millar, is supposed to be from that county.

Finally, "Our Miss Gibbs" was decided upon and the names so little coincided with the many suggestions made that one naturally is led to believe that the difficulty of the management was all a dream of the press agent. But then it would hardly do to suggest such a thing here. Press agents are unknown to the general public which swallows the tallest tales without a gulp. Escaping lions from well-known menageries, lost, strayed or stolen jewels of leading ladies, and fictitious salaries for famous comedians still fill many, many columns of the unsuspecting press. Oh, what a land for a real, intelligent American press agent!

A "Merry Widow" dinner is to be given at the Hotel Cecil on January 31 by the O. P. club in honor of the principals of the Daly's theater production. Among those who, as guests, will be called upon to speak are Joseph Coyne, Lily Elsie, the original Merry Widow, and George Edwards, the manager of the production. Max Pemberton, president of the club, will officiate. Tickets have been limited to 500 in number and there is a brisk demand in theatrical circles in anticipation of a royal good time.

CURTIS BROWN

**The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.**

F. E. B.

We heard a man say the other morning that the abbreviation for February—Feb.—means Freeze everybody, and that man looked frozen in his ulster. It was apparent that he needed the kind of warmth that stays, the warmth that reaches from head to foot, all over the body. We could have told him from personal knowledge that Hood's Sarsaparilla gives permanent warmth, it invigorates the blood and speeds it along through artery and vein, and really fits men and women, boys and girls, to enjoy cold weather and resist the attacks of disease. It gives the right kind of warmth, stimulates and strengthens at the same time, and all its benefits are lasting. There may be a suggestion in this for you.

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