Music and Musicians

THE musical forces of the B. Y. University at Provo to the number of nearly 75 are to descend upon us a week from Monday with their presentation of "The Beggar Student." They also hold the heards Decoration day, and they will be in all ways welcome. They are under the direction of the music instructor of the University, Prof. Anthony Lund, several of whose pupils have appeared in Salt Lake from time to time, and always made the best sort of impressions. "The Beggar Student" will be fully costumed with a chorus of 40, and Prof Lund will bring a number of Provo instrumentalists to swell the regular Theater orchestra. Alfred Best, Jr., is to sing the tenor role and Miss Hazel Taylor is the soprano. Further details will be given later, but the high reputation of the Provo school and the attractiveness of their opera, which is one of the few standard light works that has not been often done in Salt Lake, ought to insure decidedly interesting presentations.

* * *

Emma Lucy Gates, who is now taking a well earned rest with her parents in this city, is paying one of the penalties of fame. The photograph syndicates are on her trail and are sending out pictures of her and alleged sketches of her career. Most of the pictures look as though they were taken from an original of a buxom matron of 40, and the sketches are written with all the juridness that distinguishes the saffron hued press of the east.

The New York World contains a column sketch with as hopeless a picture as the others, and says the young lady will return to Europe next winter for two years more of study before coming out as an opera singer. This, however, is not correct, as her debut is booked for next spring.

Miss Gates' only Salt Lake appearance will be at the Tabernacle on June 9, for which occasion the Mutual Improvement associations have already placed an order for 800 tickets, as the event will occur during their conference.

* * *

One of the Deseret News staff this morning received from Captain A. M. Shuey of Minneapolis an original song, "The Great Jehovah," which promises to become as popular throughout the country as it now is over the great northwest. Captain Shuey will be remembered as having given a recital on the Tabernacle organ in this city two years ago. His performance was little less than remarkable considering the fact that he never had a moment's practise upon the instrument. The captain is a thorough musician and at the present time the official organist of the Minneapolis Auditorium. For more than 20 years he held a similar position with St. Mark's Church of that city. He is regarded as the dean of Minnesota musicians and is withal a most cultured and liberal-minded gentleman. He is the composer of a vast amount of organ and piano music and has written many songs. It is not improbable that he will, with his charming wife, visit Salt Lake within the next few months.

* * *

Clarence Eddy, the Nestor of American organists, will be in this city June 12, and play in the Tabernacle. He is making a tour of the United States and Canada, and has been on the organ seat for so many years that "everybody" in the musical world, "both at home and abroad" knows him. The press generally has a kind word to say for him, and his performances are always referred to in a complimentary vein; but one of the best things Clarence Eddy ever did, and which was very little noticed, if at all, by the Chicago papers at the time, was his organ accompaniment to Thomas' orchestra and the Apollo club in their presentation of "The Messiah" at the World's fair in 1893. It was a model, an ideal performance on the part of Mr. Eddy. He will be assisted in his Tabernacle appearance by Miss Grace M. Dickman, formerly of Oakland, Calif., but lately solo contralto in the Rutgers Presbyterian church in New York. She is a pupil of Juliani of Paris and Randegger of London.

* * *

Prof. McClellan had a great time on arriving at Minneapolis in "catching onto" the peculiarities of the new Auditorium organ. The arrangement of the stops and pedals was entirely different from that of the Tabernacle organ. Stops that in the latter instrument are on the left hand were on the right in the Minneapolis instrument, and the Tabernacle organ tablets over the solo manual were stops in this case. Then the pedal box was of the radial-concave pattern, narrowing down at the heel, while the slope of the pedal line upwards on either side was so great the player had to lift his legs up in the air in reaching for the upper and lower registers. Furthermore, the arrangement of the crescendo pedals was just the reverse of the Tabernacle organ's. Hence it was necessary for the Salt Lake organist to watch his P's and Q's lest there should be a bad slip happen. He came pretty near making a break once, when on reaching out where a delicate solo stop is in his own organ, he found to his horror that he was about to pull out the 16 ft trombone. Fortunately he stopped in time.

* * *

The shell for use on the music stand at Lagoon has been completed. It is 86 feet wide, 14 feet deep, and 24 feet high. A band of 50 men can play in it, and the acoustic properties are so perfect that a graphophone placed at the focus of the parabola can be heard clear over on the railroad track. The shell is claimed to be superior to even the Spreckels shell at Golden Gate park.

* * *

C. D. Schettler has a violincello which he says is 250 years old, of Cremona make, and adds that he has been offered $1,500 for it. The instrument has a very rich, sonorous tone, and bears all the "earmarks" of a venerable antiquity.

* * *

Miss Judith Evans will sing soprano solos at St. Mark's cathedral tomorrow morning and evening.

* * *

If the weather is fine tomorrow, the first of the Sunday afternoon concerts at Liberty Park will be given by Held's band, and Manager Zimmerman has prepared to give the public an enjoyable time. If the weather is good this evening, the band will give its first balcony concert of the season from the portico in front of Held's Main street establishment. The park concerts are set for 4 p. m.

* * *

The New York Musical Courier of the 10th inst., prints on its first page a fine large half-tone of Dr. J. Lewis Browne of Atlanta, whose visit to this city two years ago will be remembered with interest by Salt Lake musicians. A great musical festival has just been held at Atlanta, of which Dr. Browne was the director, and the Courier prints a full page half tone of the festival chorus and orchestra. Dr. Browne looks familiar enough in both pictures. The orchestra has 53 musicians, including eight first violins, two of them being ladies, and there is also a lady cellist and lady harpist. The Festival association and its conductor and general scope of operations are given an extended writeup by the Courier. It seems to be a pretentious organization.

* * *

Editor John C. Freund of the Music Trades of New York, is traveling across the continent, and writing up features of interest to the trade as he goes. He was in this city earlier in the week and took numerous kodak views, which he will reproduce in a Salt Lake writeup later. Freund made his reputation as editor of the late American Musician, and is well known throughout the trade.

* * *

There is such a general appreciation of Prof. Rubin Goldmark's musical lectures in this city that it is certain an endeavor will be made to bring him here again next May. In that event, a systematic effort will be made to fill Unity hall to overflowing at every lecture.

* * *

There is a large call for graphophones in the local markets just at present.

* * *

There is a general hopefulness in this city that Ysaye will carry out his expressed intention of giving a return recital in the Salt Lake theater when he and Weihe can be heard in the Bach double violin concerto.

* * *

C. D. Schettler has just published a "Guitar Method," which C. S. DeLano of Los Angeles, a recognized authority in this country, says is a missing link which he has been looking for, and he writes to Mr. Schettler a highly complimentary letter.

SHARPS and FLATS.

Piano concerts are thick in Vienna this season, but most of them have been to very poor houses.

Gaston Serpette, a distinguished French composer of operettas and other works, died at Paris recently at the age of 48.

Beethoven's Eroica symphony had its initial performance a century ago—April, 1805—in Vienna under the direction of the composer.

Kubelik, the violinist, has had such a bad attack of the influenza that he went recently to the Riviera for recuperation, canceling all his engagements.

Paula Edwardes soon is to conclude her third season in "Winsome Winnie." She will be seen next September in a new musical comedy, the title of which probably will be "The Maid and the Mask." The locale of the piece is New Orleans at the time of the Mardi Gras.

Edna May's final decree of divorce was signed by Judge McCall of the supreme court, New York. She was married April 14, 1898. She obtained an interlocutory decree last January after her suit had been tried before a jury in the supreme court.

Because Miss Almeda Porter, one of the "pretty maidens" in "Florodora," did not have a mirror that suited in her dressing-room she refused to appear. The manager patched up the difficulty by purchasing a large pier glass in a gilt frame, which was placed in the dressing-room for the "pretty maids."

It is announced that James Loeb of New York has founded a school of music in New York in memory of his mother. Frank Damrosch will be the director, and the members of the Kneisel quartet have accepted an invitation to act as the heads of the stringed instrument department.

Mlle. Emma Calve has signed a contract for a series of forty concerts throughout the United States, commencing about the 1st of November, 1905. The exact form of the concerts has not been decided upon, but they may include one act of "Carmen," with arias from some of the other operas, and a suite of the folk songs of Provence. The territory covered will be from New York to the Pacific coast, and will probably be in two parts—that is, twenty concerts, then an intermission of a month, in which Mme. Calve will rest in California, and then another twenty concerts after New York's.

BASEBALL EXCURSION

To Eureka, May 21st.

Leave Salt Lake via D. & R. G., 8:30 a. m. Returning leave Eureka 6:30 p. m. Fare $2.00. Baseball at 2:30 p. m. Eureka vs Murray. Best amateur teams in the state.

Hardie's Uintah Reservation Township Map and Guide, 15 cents coin, at book stores or 914 So. 2nd West St.

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HELD'S BAND CONCERT

at

LIBERTY PARK SUNDAY.

First Concert of The Season.

THE OLD STEPHENS OPERA CO'S MALE CHORUS.

This picture shows the male chorus of the old Stephens Opera company rendering the drinking song from the opera of "Martha," with the late Heber S. Goddard as the central figure. The period is about 1889, and all the singers are still alive except Mr. Goddard. The names of those in the picture, reading from left to right, are: First row (standing)—H. S. Ensign, D. J. Watts, Andrew Peterson, W. S. Owen, Ward E. Pack, Rob Irvine, Royal Barney, Evan Arthur, Alf Peterson, Hans Hansen, J. D. Owen, F. W. Merrill. Second row (seated)—Ed Wilcox, R. L. Anderson, C. L. Berry, John James, Sam Lewison, and G. W. Timpson.

Prof. Goldmark on "Folk Songs"

Prof. Rubin Goldmark explained in his lecture on the national elements in music last Sunday night, that the basis of such national elements where they did exist came from the folk songs, the melodies of the common people. Some great composers have, and some have not written in such a vein as to stamp their individual compositions with the ineffaceable imprint of nationality. Rubinstein was a Russian, yet his works never impress one as distinctive of that nation. Chopin was a Pole, yet in playing his compositions no one ever thinks of the Polish people. The same thing may be said of Tchaikowski, and man other composers of various nationalities. On the other hand, there are noted compositions which suggest at once the geographical source of their origin; and this is because the thematic construction of their compositions indicates national folk songs as the inspiration and the basis. A noticeable example of this is the Hungarian Rhapsodies of Liszt, the suggestions of which were taken from the songs of the Hungarian people. The national melodies of these folk are of special interest because of their intense originality. They are not of Indo-European origin; but are Touranian, and for hundreds of years formed a great defensive barrier for the safety of Europe against the aggressive nations of the east, particularly the Turks. They lived in, for and by themselves, and while such parts as lived on the borders adjoining the more northern countries may have been affected to some extent by the song influences of their neighbors, yet this was very slight. The Hungarians have been a very musical people, and the fertility of their expedients in vocal composition has been like a great storehouse of patterns from which noted composers have taken cues for numberless musical compositions. Special illustrations of this are included in the Brahms' Hungarian dances, as well as the Liszt Rhapsodies, and all through these and other similar works there is always coming up that peculiar quirk and turn of melody and rythm, the quick and sure betrayal of Hungarian origin.

In the Italian music there are compositions which unmistakeably indicate the nationality of its origin; and in general it may be said of all the music of southern Europe, that it is essentially sensuous and emotional in character, while as one goes north, this characteristic gradually lessens and a virile, vigorous underlying spirit becomes more and more pronounced, until its acme is reached in the folk melodies of the Scandinavian races. The music of love is pre-eminently Italian. The Italians are a music loving race, and they seem to be born with a song in their throats. There is no difficulty in translating their songs into English; while it is utterly impossible to do this with Hungarian song melodies and preserve any fidelty to the original spirit. In fact, one of the monarchs of Europe once remarked that if one would use the language of love he must speak Italian; if the language of the diplomat, the French; if the language of business-commercial transactions, the English; if the military, the German; while would he speak to the devil he must have recourse to the Hungarian. The monarch might have also included in the latter, the Basque—a Swiss jargon of Romance and Slavonic that no one but those who are born in it can acquire.

The French music savors strongly of the intellectual, while the northern music predominated with the imaginative and vigorous. Strange to say the English music has no affiliation with the Scotch or the Irish. The first origins and more primitive growths of folk song can hardly be traced. They sprang from the sudden imagination and impromptu utterances of individuals, which were taken up by others, and after filtering through these, by some vague combination of circumstances favorable to the process, became crystalized into concrete melodies which were written out in some form and made permanent, or taught traditionally like the great epic poems of early civilizations.

The lecturer then called attention to the American negro melodies, themes from which had been appropriated by Dvorck and constituted the frame work of his New World symphony. Several of these American melodies which Prof. Goldmark had heard himself in the south, he played on the piano, noting a distinctive mark in the syncopations at the ends of measures. Had these melodies been German, the syncopation would have been omitted. Sycopation is placing the accent out of its regular place in orthodox musical progression, and "rag time" is syncopation carried out to its fullest logical extent. These negro melody themes are being appropriated by composers and form the foundation for an interesting development.

While Russian, Polish, German and northern composers have written innumerable scores, without giving any indication intrinsically of the nationality of the composer, many works of writers of these nationalities have been distinctly national; but in every case because of the local folk songs which have furnished the inspiration. Grieg is distinctly national because he is infused with the spirit of the melodies of his people, and in his Norwegian music is noticed immediately the peculiar melodic and harmonic composition of the Norwegian and Swedish people. Scharwenka has written music that is distinctively Polish, music that indicates its origin at once, as for instance his dances, taken from the melodies accompanying the dancing of his countrymen. But it is to the great German composers that we owe more than to any other nation for the marvelous progress made by music in the last 250 years. It took a thousand years for the various threads and countless filaments of the musical art to gradually gather together and concentrate to where there was a sufficient crystallization for some genius to recognize and mold into that appreciable form where it could be given a permanent and lasting place among the arts.

The lecturer called attention to the fact that in sculpture and painting, and in its philosophy and classic literature, Europe had received a rich inheritance from the Greeks and Romans, while absolutely nothing had come from them in the way of music. It was not until the third century, that the first beginnings were made in the way of chants from the Catholic church and which in the course of development resulted in a musical renaissance in the Netherlands, followed by one in Italy, and then in Holland, which gave Palestrina and his matchless work to the world. But it remained for Mozart to become the center around which he wove into a fabric which gave the art to the world, as Venus sprang from the froth of the sea, and as Minerva sprang from the brain of Jupiter. And from him the great German composers followed, appropriating the material he furnished, and which they have rewoven and given a development in extenso which has enriched the world.

As a practical illustration of the "folksongs," Miss Agatha Berkhoel sang selections in Italian, Danish, French and Swedish, a Norwegian shepherd song, a Bohemian, two Russian and two Hungarian numbers, the lecturer playing the accompaniment. Miss Berkhoel made a great hit, and the audience appreciated the task that had been cut out for her, and the creditable way in which she fulfilled it. Her voice was in fine condition and she took hold with a pleasing vigor.

At the close of the lecture, both professor and singer were congratulated.

NEWS OF THE LONDON STAGE

Special Correspondence.

LONDON, May 6.—Perhaps the most important event of an uncommonly interesting theatrical week has been the production of Temple Thurston's dramatization of his wife's famous novel, "The Masqueraders." This stage version of the romance is not entirely satisfactory, but then it was a foregone conclusion that no stage version of "The Masqueraders" would be entirely satisfactory. The chief difficulty, of course, is the double. "Double, double, toil and trouble," might very well be the plaint of George Alexander, who produces Mr. Thurston's play.

It is one thing for an authoress to assert that her two leading characters are so much alike that not even the wife of one can tell them apart, but it is quite another for a popular actor to find somebody who resembles him sufficiently to make the thing convincing on the stage. In "The Masqueraders," of course, Chilcote and Loder meet frequently. American readers have been told already of Alexander's long hunt for his alter ego, and of his final discovery of W. J. Thorold, London editor of the Smart Set. It is to be hoped, though it is not likely, that whoever produces "The Masqueraders" in the United States may be more fortunate, for although Thorold does resemble Alexander decidedly, once the two men are seen together differences in height and in feature become apparent instantly, and so at the St. James's the illusion is seriously impaired at the outset. However, the day is saved to a great extent by the exceptional acting of Alexander, who doubles the parts of Loder and Chilcote throughout, except, of course, when the action brings both men on the stage. This is at the beginning, when the deception is arranged between the two, and at the end when Chilcote dies in the presence of his wife and Loder.

In his adaptation, Temple Thurston, who already has successful stage work to his credit, follows his wife's story closely. The action opens in Loder's chambers, where it is planned that he shall take Chilcote's place. Then the scene changes to the home of the member of parliament, and we see first the harrassed, drug-maddened statesman, and then his clear-headed substitute imposing on Chilcote's servants, his secretary, and finally upon his wife. The third act brings us to the great reception, where the masquerading Loder meets the woman who has known him in Italy, and exposes the scar on his finger to her while acting as her subject at "crystal-gazing." Because of Loder's having been behind a screen, she does not know who it is that she has "read," and it is not until in the next scene when the double calls upon her, as Chilcote, and she discovers that the statesman suddenly has taken to wearing rings that she realizes what is going on. As in the novel, too, Loder is betrayed to Chilcote's wife by the woman's discovery of a telegram addressed to the substitute by her husband.

Truth to tell, it is not especially thrilling—as a play—but one understands that the London production is being well patronized by folk who have "read the book," and it is possible that by the time these lines appear in print Alexander will have accepted one of the several offers he has at present for the American rights.

* * *

Two of the three first nights this week were for American plays, and London appears to be genuinely greateful to the United States for both of them. "Leah Kleschna" at the New theater came first. Plays with a bit of real life, real drama, real emotion in them are such a scarcity that when such a play not only gets written but gets accepted, any faults it may have are readily overlooked for the sake of its merits. And so it was that although the enthusiasm on the opening night of McClellan's play reached its height at the end of the third act, and then dwindled rapidly, yet the general impression seems to have been one of keen delight. The acting had much to do with it. Lena Ashwell as Leah was worthy of a part created by Mrs. Fiske, and made the most of the best opportunity she has had since the run of "Mrs. Dane's Defense." A remarkable feature of the performance also was the Kleschna of that veteran Charles Warner. The marvel of it all is that advantage was not taken of the opportunity given by the English reincarnation of this play to make the last act effective.

* * *

Anyone who believes that a prejudice exists here against American plays and players ought to have been at the Comedy theater last Wednesday and heard the applause that greeted William Collier and his company after the curtain had fallen on the last act of "The Dictator." The same credulous person should have read the admiring newspaper "notices" of Harding Davis' comedy. There was not a dissenting voice in the general chorus of praise for both players and play. In other words, a genuine success has been scored at the Comedy, and "The Dictator" will run as long as Collier and his company can stay to play it.

* * *

It was one of the great nights of stage history—the night of the reappearance of Sir Henry Irving at Old Drury Lane theater. No on present is likely to forget the great roar from stalls, pit, balconies and gallery when the fine, dignified figure of "Becket" appeared in the opening scene. It was a welcome home, after travels abroad and after a dangerous illness, such as no other actor could command in London. It seemed to last 10 minutes, but I suppose it really was less than two. At the close of each act the roar went up again, and at the final curtain it became deafening. It was not the grave, gracious and eloquent presentation of "Becket" that aroused so much enthusiasm and it certainly was not the play—for Becket scarcely could be called a play at all—but it was the veteran actor himself for whom all these thunders were raised. "The very blood in my veins speaks for me," he told the audience. The part of "Fair Rosamund" was given to Maud Fealy, the very young American girl who was first introduced to London audiences by Gillette in Sherlock Holmes. She was a sweet and pretty Rosamund who, one fears, was plucked too soon, giving as yet but the promise of dramatic power without the fulfillment.

* * *

One great advantage the London opera season has over the American season—and that is Hans Richter, who never can be persuaded to brave the terrors of the Atlantic. His is the final word of authority on Wagner, and it is thanks largely to his conducting that Wagner has become the chief feature of the season at Covent Garden. It began this year with "The Ring," and practically every seat for the whole cycle was sold out before the first performance was given. The cycle is to be repeated soon, and already it is practically impossible to get a seat for it. The company this year is scarcely as brilliant as that of the Metropolitan season, but it is already certain that the Covent Garden management is to reap a golden harvest.

CURTIS BROWN.

HERR KUBELIK'S TWIN DAUGHTERS.

TWIN DAUGHTERS OF HERR KUBELIK, THE FAMOUS VIOLINIST.

Herr Kubelik, the famous violinist, is very proud of his reception by the pope, in honor of his twin daughters. Kubelik describes his reception as follows:

"The pope sent an invitation to myself and wife to go to see him at the vatican. We were shown into his holiness's private study. He was dressed all in white. We fell on our knees. He spoke to us in Italian. He sent two silver Easter eggs with rosaries to my children and gave silver medallions to my wife and myself, and this protograph of himself, which I prize above all. See what he wrote on it with his own hands; this is the translation:

"The apostolic blessing from my inmost heart upon my beloved and famous son Johann Kubelik and on his beloved wife and their children. Pius, P. P.'

"His holiness has a most beautiful face; my wife was in tears when he gave us his blessing. Yes, thank y ou, the twins are well; I can't say they show signs of musical genius at present, but they love to hear music and dance to the sound. It is curious, they have the habit of turning down their thumbs, just as I do to hold my bow."

Excursion to Ogden Sunday, May 21st, via Oregon Short Line. Round trip only $1.00. Take any train up to 1:40 p. m. inclusive.

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Dancing excursion under the auspices of U. of U. Orchestra for the benefit of the "Gym." Leave Salt Lake 7:30 p. m. Everybody invited.

Sherwood-Jennings Co., 16 Main St., meats, groceries, vegetables and fruits.

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Salt Lake to Chicago and return	$44.50
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Salt Lake to Omaha or Kansas City and return	32.00
Salt Lake to Denver and return	20.00

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Tickets on sale May 27th and 29th, and June 3rd, 5th, 10th and 12th, good for return until September 15th. See agents for further particulars.

City Ticket Office, 201 Main St.

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